

strategy

bold v

OCTOBER 2011 \$6.95

AToMiC AWARDS

Killer ad, tech
& content combos

BRANDS OF THE YEAR
**GSP CLAIMS
CELEB TITLE**

RBC TAKES OVERALL
CHAMPIONSHIP

+ Joe Fresh, Ikea,
Vidéotron, Cadbury





This year marked a time of unparalleled innovation for The Globe and Mail across all of our properties that would boldly change the way your clients' brands are seen and experienced. We started with a dramatic redesign to both our daily paper and website, including the expansion of Globe Life online and the stunning revamp of Globe Style. We also showcased your brands in innovative ways through a suite of mobile applications, bringing unique connectivity to engaged Canadians. And now, thanks to you, we're strategically poised for even more growth and innovation. It's our ongoing promise to deliver you the complete package.

To learn more about our advertising opportunities, contact your Globe representative at:

1.800.387.9012 | advertising@globeandmail.com Or visit globelink.ca

Globe Media
where influence lives

CONTENTS

October 2011 • volume 22, issue 11



10

25



48

ON THE COVER If you don't know GSP, you're probably not a sports fan. No, it's not a tax, it's Georges St-Pierre, Canada's MMA (that's mixed martial arts) champion, a UFC (that's Ultimate Fighting Championship) hero who has built up an impressive and lucrative brand in a relatively short time span. We met up with GSP at the UFC Canada offices in Toronto, where photog Nigel Dickson snapped a few shots of the man with the heavy Québécois accent and quiet confidence. GSP is just one of six Brands of the Year this issue, but we wouldn't recommend that any of the others step into the octagon with him. Have you seen his opponents after a fight? Not pretty.

4

EDITORIAL

Underpants, and other things that made us look

8

UPFRONT

Jancy goes swimming, **Tree Boy** tastes freedom and **Loblaw** gets fancy

10

BRANDS OF THE YEAR

From a **fighter to furniture to fashion**, six brands delivered knockout punches

25

ATOMIC AWARDS

A guy in his underwear wins big in **the first AToMiC Awards**, celebrating the best in media, technology, content and advertising

46

CREATIVE

SmartSet looks sharp for those in-between moments and **Rickard's** grows a mighty moustache

48

WHO

Alix Box gets more adventurous with **Holt Renfrew**

52

DECONSTRUCTED

Enterprise Rent-A-Car takes its new values to Canada, but will that get our motors running?

64

FORUM

Rob Linden on remembering recall and **Chris Chan** on learning to live with private labels

66

BACK PAGE

Zulu Alpha Kilo captures the harsh new Brand of the Year struggle



Underpants, and other things that made us look

We actually don't have a thing for knickers at *strategy*, men in underpants just seem to gravitate onto our covers. In the case of DDB CEO Frank Palmer and his first *strategy* cover, we had asked him to squish into a shopping cart being pushed by the proverbial little old lady to illustrate "the consumer's in control," a popular rallying cry for change back in 2004. As you can see, he had a different graphic in mind. Fast-forward seven years, and consumers are now calling the shots hopped up on social-media steroids. And Frank's more elegant visual interpretation of the ad world impact is even more relevant.

Our knicker-clad AToMiC Awards pull-out contains the winning cases from our new ad/tech/media creativity/content competition

– programs that found new ways to channel that consumer power. Since brands are moving into the content and tech spaces, we partnered with sister publication *Playback*, which covers production, as well as *Media in Canada*, to capture the best work from Canada's entire media spectrum. So check out what made it to the medal round.

Thanks are due to AToMiC co-chairs Lauren Richards and Mark Childs, plus all our advisors/judges who did double duty to put the program together (see p. A20), and everyone who participated (we're sorry the entry deadline of every major award show in Canada hit you at the same time, and will rework the insane scheduling at our end next time).

Grand Prix congratulations go to John St. and Stanfield's. This was an effort that used social media to best advantage,

providing 24/7 coverage of a cancer survivor's quest to trigger funding for his cause, gaining great organic energy as it romped through pop culture, with priceless moments like Strombo crashing his blind date.

AToMiC winners span games to tech breakthroughs, so congratulations to everyone who tried new things, collaborated with new partners and set new bars.

This month we're also celebrating *strategy*'s Brand of the Year winners (p. 10). Our celeb brand, gracing the cover, is a rarity in Canada. A sports star who is not a hockey player, Georges St-Pierre is the face of UFC, responsible for bringing fans and brands into the octagon in Canada.

Our overall winner, RBC, had a different challenge. Taking a venerable bank and giving it a distinct – and friendly – new face. No easy feat. But with patience, Arbie and the Blue Water cause, mission accomplished.

Joe Fresh's success thus far – creating a credible fashion brand between the meat and produce aisles – is incredible, and now it's poised to stand alone in the fierce fashion ring, taking its cheap-as-chips togs to Fifth Avenue, making it one of those rare things, a new made-in-Canada brand export.

We also loved Ikea's quirky stranglehold on cheap and cheerful design, Vidéotron's slick new visage and success in Quebec, and Cadbury's commitment to its heritage while taking the confectionery category into new spaces. Congrats to all the teams who made it work.

Which brings me back to that consumer who's in control, who almost got to push Frank Palmer around in a grocery cart, and now decides who is "liked" by a whole new set of criteria. One way CPG brands are responding is an increased focus on shopper marketing, and influencing in the aisles is getting more sophisticated and tougher. To capture some of that retail action, *strategy* launched an online Shopper Marketing Report this month. So sign up online and send us your news.

Cheers, mm

Mary Maddever, exec editor, *strategy*, *Media in Canada* and *stimulant*

Executive Editor / Mary Maddever / mmaddever@brunico.com

Creative Director / Stephen Stanley / sstanley@brunico.com

Associate Editor / Emily Wexler / ewexler@brunico.com

Copy Chief / Melinda Mattos / mmattos@brunico.com

Special Reports Editor / Kelly Gadzala / kgadzala@brunico.com

Senior Writer / Jonathan Paul / jpaul@brunico.com

Contributors / Chris Chan / Rob Linden / Val Maloney

Executive Publisher / Russell Goldstein / rgoldstein@brunico.com

Account Manager / Neil Ewen / newen@strategy.brunico.com

Account Manager / Kelly Nicholls / knicholls@brunico.com

Sales Agent / Mike Barrington / mbarrington@brunico.com

Marketing Co-ordinator / Lauren Talledo / ltalledo@brunico.com

Production & Distribution Co-ordinator / Robert Lines / rlines@brunico.com

Senior Manager, Audience Services / Jennifer Colvin / jcolvin@brunico.com

Manager, Audience Services / Christine McNalley / cmcnalley@brunico.com

Administration

President & CEO / Russell Goldstein / rgoldstein@brunico.com

VP & Editorial Director / Mary Maddever / mmaddever@brunico.com

VP & Chief Information Officer / Omri Tintpulver / otintpulver@brunico.com

VP Administration & Finance / Linda Lovegrove / llovegrove@brunico.com

VP & Publisher, Realscreen / Claire Macdonald / cmacdonald@brunico.com

VP & Publisher, Kidscreen / Jocelyn Christie / jchristie@brunico.com

How to reach us

Strategy, 366 Adelaide Street West, Suite 100, Toronto, Ontario, Canada M5V 1R9
 Tel: (416) 408-2300 or 1-888-BRUNICO (1-888-278-6426) Fax: (416) 408-0870
 www.strategyonline.ca

Customer care

To order a subscription, visit www.strategyonline.ca/subscribe. To make a change to an existing subscription, please contact us by email: strategycustomer@brunico.com.
 Tel: (416) 408-2448 Fax: (416) 408-0249. PO BOX 369 Beeton ON L0G 1A0.

Subscription rates

STRATEGY is published 12 times per year by Brunico Communications Ltd.
 In Canada: One year CA\$80.00 Two years CA\$144.00
 (HST included. Registration #856051396 RT)

Single copy price in Canada is CA\$6.95. Please allow four weeks for new subscriptions and address changes.

Copyright and trademark

STRATEGY and the tagline "Bold vision brand new ideas" are trademarks of Brunico Communications Ltd. All rights reserved. Nothing may be reproduced from STRATEGY in whole or in part without written permission. Reprint requests should be sent to rgoldstein@brunico.com.
 © 2011 Brunico Communications Ltd.

Postmaster notification

Canadian Postmaster, send undeliverables and address changes to: Strategy, PO BOX 369, Beeton ON L0G 1A0 strategycustomer@brunico.com
 U.S. Postmaster, send undeliverables and address changes to: Strategy PO BOX 1103 Niagara Falls NY 14304 Printed in Canada. Canada Post Agreement No. 40050265. ISSN: 1187-4309.

Member of



Canadian
Heritage

Patrimoine
canadien

Canada

We acknowledge the financial support of the Government of Canada through the Canada Periodical Fund of the Department of Canadian Heritage.

Using FSC certified products supports responsible forest management.

Introducing the MiC 2-week Free Trial.

Find out why it's the authoritative source
for media news and industry analysis.

<http://bruni.co/MICTrial>

Try it **FREE**



for 2 weeks!



An invaluable publication reaching
**key decision-makers in the media buying
and planning business.**

Join over 1,200 individually subscribed
media buyers and planners with full site access.

Media
IN CANADA

www.mediaincanada.com

A WORD FROM THE PUBLISHER



The vise of reality just tightened

As we go to press, the world is once again trying to understand the vast implications of our increasingly globalized economy and the complex web of financial interrelationships which drive it. The only alarming difference is that the bailouts under consideration are scarily moving up the food chain to the state level.

What we don't know is exactly how these economic issues in seemingly far off places will affect our Canadian economy. It's obviously not good news, and what remains clear is that in a zero growth world economy, competition will ratchet up as companies new and old duke it out for market share, not just in their own territories but in new and relatively attractive ones too (like Canada). The age of unrelenting global competition charged by an increasingly flattened world has arrived, and it is only a laser focus on accountability, innovation and effectiveness that will fuel the growth we all covet. While this is no revelation, clearly the vise of reality has tightened.

The challenges for marketers and their agency and media partners are manifold. Sure, everyone will tell you that you need talented people and a corporate culture driven to succeed, but there's a tendency to leave out one critical element. We desperately need to find a way to improve our access to the cause and effect of real results. Not just attitudinal shifts or engagement, but longitudinal tracking of the drivers of sales volume sparked by in-market programs. After all, if our best, brightest and most creative team members don't have the appropriate tools, how can their efforts be directed effectively? An equally interesting question is whether your organization is ready to embrace the transparency that this would provide, and how your client-agency-media relationship would change as a result. The drumbeat of digital technology and global reach is growing louder each day, making these once theoretical questions more and more practical to consider.

In the meantime, there are some powerful proxies in place to measure success, and we here at *strategy* feel a strong sense of duty to help the market improve in this way. In that vein, we'll be running our 2nd Annual Marketing Research & Analytics supplement in our November issue, allowing research, analytics and business intelligence firms the opportunity to detail their latest methodologies for driving insights and learning to power the decisions of tomorrow.

Additionally, we'll be recognizing the most effective Canadian advertising campaigns at the CASSIES award ceremony on the evening of Jan. 23 to kick off Advertising Week. And this year we're adding a half-day conference program the very next morning which places Gold winning client-agency teams up on stage to discuss their programs from concept to execution.

Is there a better time to invest in the effectiveness of your marketing organization?

Russell Goldstein

Executive publisher, *strategy*, *Media in Canada* and *stimulant*

strategy
bold vision brand new ideas

October 2011, Volume 22, Issue 11

www.strategyonline.ca

UPCOMING EVENTS

strategy
agency
OF THE YEAR

99 SUDBURY • TORONTO • NOVEMBER 10TH, 2011

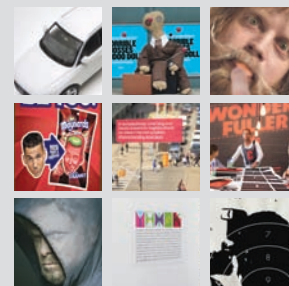
RITZ CARLTON • TORONTO • JANUARY 23RD, 2012

CASSIES

ALSO IN THIS ISSUE...

PAGE S54

[CREATIVE AGENCIES]



UPCOMING SUPPLEMENTS

November 2011 Marketing Research & Analytics

Commitment date: October 13th

Contact: **Neil Ewen**

neil@strategy.brunico.com

or 416-408-2300 ext. 248



- MacLAREN McCANN.

Congratulations to **RBC Royal Bank®**
on being named one of **Strategy Magazine's Brands of the Year.**
From your friends at MacLAREN McCANN.

MacLAREN MRM
MacLAREN M2 UNIVERSAL



VONK AND KESTIN GO SWIMMING



Arguably Canada's best known creative duo Nancy Vonk and Janet Kestin are leaving Ogilvy to branch out on their own. Now the next generation of creatives – and the current one – can benefit from the wisdom that led to award-winning, attitude-changing programs for Dove and Hellmann's.

Vonk says their new endeavour – a leadership training business – lines up with a gap in the industry.

"Nobody knows what they're doing. People are learning by sink or swim or osmosis."

The name of the new enterprise is, in fact, Swim, and the goal is to make the osmosis easier, without all that sinking. "We've had amazing mentors, so we feel we can try to push up against what's looking to us like an industry-wide crisis," says Vonk, citing an *Ad Age* article that stated that baristas get more training than an average agency staffer.

The actual learning spans presentation skills to looking at clients' business on a more holistic level, helping agencies partner with clients more effectively.

Vonk describes the program as a dynamic experience that will spread out over three months and include online components. "No two will be alike," she says, adding that the duo will "take advantage of our giant rolodexes" to keep Swim unique.

While Kestin and Vonk remain based in Toronto, the Swim lessons go wherever they're needed, which in the case of their first client – Ogilvy – is in New York in October, followed by Chicago and L.A.

Ian MacKellar, who was most recently ECD at Bensimon Byrne, has been named the new CCO at Ogilvy in Toronto. **MM**

A+OMIC | Augmented reality

Teehan+Lax takes AR to next level

BY VAL MALONEY



Toronto-based Teehan+Lax has been tinkering with augmented reality in its Labs – an independent unit within the agency that explores creative uses of technology – and came up with Touch Vision Interface. The new and improved AR methodology enables touch interaction through a smartphone's camera to connected surfaces in the device's view.

Jeremy Bell, partner, Teehan+Lax, says it allows users to interact with multiple surfaces without interruption. "We posed the question to our Labs of how AR could be improved, because it typically puts something between you and the object you are looking at," he says. "Ultimately, only the person using AR on their phone can experience what they are seeing and nobody else can. I don't want [a] superficial experience where only I can see it, I want to be able to control the environment in front of me."

Bell says the Teehan+Lax team has not seen technology like the Touch Vision Interface before, and now are looking for ways to deploy it. "The first thing we thought of was to use the technology with large digital screens like Yonge-Dundas Square," he says. "If done correctly, brands could have multiple people interacting with the screen at the same time. It could also be used at the movies during the ads. We are looking for additional ideas though, because we see this as a blank canvas right now."

LOBLAW DONS BLACK TIE

BY KELLY GADZALA



Watch out, specialty food stores, Loblaw is taking you on. This month, the grocery chain is launching a new fine food collection under its President's Choice brand in 140 Loblaw grocery stores in Ontario, Quebec and Nova Scotia.

The collection comprises more than 200 products including oils, vinegars, spreads, condiments, pasta, pasta sauces and more, whose ingredients have been sourced worldwide and are more exotic than the typical PC fare (bacon marmalade made with balsamic vinegar, for example). Products will be featured in the aisles where people expect to find them – so the oils in the oil section – in bump-out aisle sets that will have information on the product's country of origin as well as recipes that can be taken away. There will also be information and resources at PC.ca/blacklabel when the products hit stores.

"It will literally jump out at you," says David Primorac, senior director, public relations, Loblaw, of the in-store set up. "It's something that will not be missed."

Similar to its No Name predecessor that started without a name and only later became trademarked, the PC gourmet line is technically nameless, identified by the black label and sophisticated packaging, says Primorac.

There is no private label brand among Loblaw competitors with a gourmet line, he adds, and since people tend to shop at specialty stores for their fine foods, the new collection will give customers the convenience of shopping for fine food products as well as their daily groceries under one roof.

With prices ranging from \$1.99 to \$24.99, Loblaw is attempting to appeal to customers with a taste for fine foods who don't want to pay specialty store prices.

TAXI MAKES A MAGAZINE

BY JONATHAN PAUL

Taxi has entered the publishing game, complementing its rebrand of Canada's Walk of Fame with a new version of the organization's awards annual, giving it a magazine-style makeover. It's the first time the Walk of Fame has ever worked with an AOR.

The magazine, Taxi's first, is making its debut at the Oct. 1 Walk of Fame gala where eight 2011 inductees will receive their tribute, including Ryan Reynolds, Roberta Bondar, Daniel Nestor and the late Mordecai Richler. Dave Watson, CD, design, Taxi, says that in addition to profiling the inductees, the magazine is also about celebrating the achievements of Canadians globally.



"Canadians feel that if Ryan Reynolds does well in the States, as a country we all do well," says Watson.

The gala marks the formal unveiling of the organization's new Taxi-developed branding, including a new logo wherein a star is formed amidst swirling maple leaves. The new look was launched back in February.

"[Canada's Walk of Fame]

was at a crossroads to the point where they were even thinking about changing their name because it has the smacking of a knock-off of the American counterpart," says Watson. "We found that they have so much equity in the name and that it was probably best to change perceptions with the visual identity and communications."



THE VERDICT: SKITTLES SCORES WITH TREE BOY

Skittles isn't exactly a stranger to quirkiness. The Wrigley Canada brand is known for its out-there – and sometimes Cannes Lions award-winning – campaigns. A recent promotion knocked

it out of the park, clocking in as the company's most successful candy promo.

Wrigley wanted to boost sales by building on its Tree Boy commercial (created by U.S.-based TBWA\Chiat\Day with media by MediaCom) featuring a boy who harvests Skittles from a tree growing from his stomach, who dreams of going to university. The goal, says Dan Alvo, marketing director, Wrigley Canada, was to create a 360-degree campaign encompassing in-store, PR and digital.

Toronto-based Hunter Straker was enlisted, creating a mock "Free Tree Boy" movement. At its core is a "Buy Skittles, Get the Freedom Band" call to action, in-store POP, wild postings and a modified package design to accommodate one of six collectible "Freedom Bands" that the firm designed. People could order the bands for free and vote for the university Tree Boy should attend at Freetreeboy.ca, a mobile site created by Transcontinental. A national PR program by Fleishman-Hillard included a mobile component plus a Toronto Eaton Centre event with chalk artist Julian Beever. The campaign ran nationally from May to August.

Free Tree Boy exceeded sales expectations with double-digit growth compared to a Skittles promo the previous year and consumers gobbled up all 400,000 bands. The fight-the-power "Free Tree Boy" visual helped draw people to the display, while the call to action drove the final sale, says Matthew Diamond, partner and managing director, Hunter Straker. "For the end consumer, this was a very simple program, with instant gratification [and] an incentive to drive multiple purchases given the six varieties of Freedom Bands." **KG**

"It will literally jump out at you"

Brilliant!



VOLKSWAGEN AUGMENTS OOH REALITY

A uniquely Canadian spin on a global Volkswagen creative platform rolled out this month via an augmented reality billboard takeover in Toronto's Yonge-Dundas Square.

To help promote the launch of the 2012 Beetle in Canada, digital animation enabled Beetles to come to life on billboards and interact with passersby, providing them with different views of the vehicle. One, for example, turns a billboard into a tunnel with a Beetle driving out of it towards the viewer.

The billboards drive to VWjuicedup.ca where visitors can download a mobile app that will activate the experience, "juicing up" the ads by viewing them through their phone cameras. Incorporating headlines from the global campaign, the billboards have been adapted by Red Urban in Toronto and include, of course, a glyph to activate the AR experience.

"We were looking for something that was a little more innovative and a bit more engaging," says Nicole Milette, account director, Red Urban. "The push is all about the car's performance, its new look and innovations."

AR transit ads in both Toronto and Vancouver are also part of the mix, driving consumers to the microsite. **JP**

BRANDS



OF THE

YEAR

Each year, the *strategy* team canvasses the industry and gathers a list of brands we feel are potentially deserving of the Brand of the Year title. Then we pit them against each other in a knockout fight to the finish, get experts to weigh in, and at the end only the strongest are left standing. The Brands of the Year need to have demonstrated brute marketing strength this calendar year, but also show more long-term growth as fighters, by that we mean top competitors, in their categories.

Sometimes they're in a category unto themselves, like Ikea, or are proven heavyweights like Cadbury and our overall winner RBC. Maybe they've impressed by stepping into a whole new arena like Joe Fresh. Or perhaps they've fought an impressive battle against a bigger adversary in their region, like Vidéotron. Of course, everyone loves a homegrown hero, especially one that has remained true to who they are, and effectively leveraged their personal brand, like the reason for all these fighting analogies – the UFC's Georges St-Pierre.

Read on to find out why these brands knocked the competition out this year...



Congratulations

B
B
D
O

proximity

Banking on RBC

BY MELINDA MATTOS

An animated advisor named Arbie and some carefully targeted corporate philanthropy have given the brand a more recognizable – and more human – face



and among the 20 largest banks globally, with offices in over 55 countries. According to Ipsos Reid, it leads in brand awareness (both aided and unaided) for all FIs in Canada. And in a brand value study released by London-based Brand Finance last month, RBC retained its position as Canada's top brand, valued at \$7.55 billion.

While retail banking is a major focus here at home, RBC has recently been selling off branches in the unstable U.S. market and focusing its American business on high net worth corporate finance. With the company divided into five business segments – Canadian banking, wealth management, international banking, capital markets and insurance – it's been critical to develop programs that can work in a variety of markets.

When it comes to the corporate brand, as communicated through event sponsorships and philanthropic projects, Little says there's been an intentional focus on baby boomers and what he calls the boomer proxy.

"[Outside of Canada], we're really interested in educated, affluent opinion leaders who've got complicated financial needs," he says. "In Canada, we're a universal



Behind most goals, there's an assist.

Arbie is a registered trademark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank.

Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank.

Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank.

Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank.

Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank.

Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank.

Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank.

Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank.

Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank.

Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank.

Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank.

Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank.

Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank.

Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank.

Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank.

Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank.

Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank.

Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank. Arbie is a service mark of RBC Royal Bank.

How do you freshen up a 143-year-old financial brand and make it stand out from the competition? For RBC, the solution was an animated financial advisor in a bowler hat.

Research conducted by RBC in 2007 had shown that the brand needed more warmth, more accessibility and more advice-based propositions. It also revealed a problem with brand link.

"People would see our advertisements and not be able to relate them back to a company," explains Jim Little, chief brand and communications officer, who joined RBC in 2007. "We needed an icon that would raise our brand link but also inject some empathy."

With the help of creative agency BBDO, RBC developed Arbie, an affable chap in a navy blue suit, who was first unveiled during the 2008 Beijing Olympics in a series of vignettes that showed him diving, rowing and sprinting.

"He was at that stage a pretty minor component of our advertising, meant strictly as an iconic memory button," Little says, admitting that at first customers weren't sure what to make of the character. "His role has grown as people's appetite for him has [increased]."

Nowadays, Arbie stars in all of RBC's product ads, from credit cards to mortgages, taking the spotlight via TV, digital,

OOH, print and in-branch. And it appears he's having quite the effect on people.

"We now have 92% brand link with Arbie," Little says. "That's up from 25% or 30% in a good period over the last decade."

"Our goal has been to position RBC as the modern way for all Canadians to get advice they can bank on," adds Peter Ignazi, SVP and ECD, BBDO Toronto, alluding to the "Advice you can bank on" tagline launched in 2010.

"Through Arbie we've tried to make the bank's image more accessible and consistent across all touchpoints," he says.

RBC is currently Canada's largest bank by assets and market capitalization,

RBC has been reaching out to a boomer target through hockey programs, TIFF sponsorship and \$50-million philanthropic program the Blue Water Project.



bank with everyone as our target, but the boomer represents a complicated wealth-transfer challenge that everyone is chasing – it's where the money is."

RBC's boomer focus has inspired the brand to align itself with interests ranging from golf and environmental issues to wine and the arts.

Since 2008, RBC has shown Canadians its dedication to culture with its sponsorship of TIFF. Last month, as cinephiles and starlets filled Toronto, Arbie seemed to reside on every second transit ad and billboard – eating popcorn, climbing out of a limo, waiting for autographs – with ads declaring the FI an "official sponsor and fan of TIFF."

But Arbie wasn't RBC's only colourful character at TIFF this year. A series of 30-second spots shown at gala screenings promoted its sponsorship of the RBC Emerging Filmmakers Competition (now in its third year), each featuring a gent dubbed Uncle Marv, who comes to the rescue of a fledgling filmmaker. As the superimposed text explains, "Not everyone has an uncle in the biz.

That's why we support emerging filmmakers."

RBC has also become a major sponsor of several Independent Filmmaker Project programs in New York, promoted via *Vanity Fair* inserts, with a similar U.K. sponsorship launching soon.

In the sports arena, the brand has invested heavily in golf, hockey and the Olympics.

"Our golf program is really the flagship sponsorship for our Canadian, but also our North American, brand building," Little says. "We've got tournaments, we've got players, we've got TV units and we've got local hosting."

While RBC's sponsorships look very different on the surface, Little says the company's approach remains consistent. "We get rights fees for something, we put TV or advertising around that, and then we do client hospitality at an event," he says. "We actually like being a bit formulaic, not that anyone would see that because we love the creative to be exciting."

Of course, the jewel in RBC's philanthropic crown

is the RBC Blue Water Project. Launched in 2007, it's a 10-year, \$50-million commitment to global, regional and community initiatives that protect fresh water as a natural resource.

"Water is a very serious emerging issue – it will be what divides us in the next 50 years," Little says. "Since we're everywhere in the world, it's something you don't have to interpret. You can just say 'we're in the access to clean water business' and then local folks take it and run with it."

The program kicked off with a \$10-million donation to Cirque du Soleil founder Guy Laliberté's One Drop Foundation, which works with Oxfam on international conservation and awareness projects, followed by the public launch of its grants program. Since 2007, RBC has committed more than \$28 million in single- and multi-year grants to over 380 organizations.

At the beginning of Blue Water, RBC focused on educating employees about the cause and establishing a solid track record, rather than making a lot of noise in market. In 2009, Montreal agency Cloudraker (which handles the brand's hockey program) was enlisted to take the project to the next level.

"We weren't tasked with telling people what RBC planned on doing, we had countless grant recipient stories about what they had already delivered on," says Christina Brown, creative director, Cloudraker. "They asked us, point blank, to reinvent the way CSR campaigns are done. It was the single best client brief I have ever gotten."

She continues, "When we discussed ways to tell

the story, we all agreed that RBC was going to be the host, but that the grant recipients were ultimately the ones who would drive the conversation. The 'let's do good then spend a bunch of money telling people about the good we did' model is outdated and consumers see through it."

Videos housed on a Blue Water microsite allow organizations to tell their stories and educate the public. Blue Water has also supported a number of events that are raising awareness about water issues. In 2010, RBC teamed up with Jacques Cousteau's granddaughter, Alexandra Cousteau, to sponsor Expedition Blue Planet: North America, a five-month expedition with stops across the U.S. and Canada.

In March of this year, RBC was the presenting sponsor of Water: The Exhibition at Toronto's Royal Ontario Museum, which brought together multimedia installations and hands-on exhibits to demonstrate the importance and power of water. The event was two years in the making.

"We want to make the commitment to water long-lasting," says Little, noting that the next step will likely be the addition of third-party fundraising. "We want to spread more money into more projects and have a greater impact."

For a brand that was perceived as lacking warmth a few years ago, RBC has made impressive headway. From the launch of the Blue Water Project to the goofy charm of Arbie, the bank has earned a tip of the bowler hat and its rightful place as our overall Brand of the Year.

Brand flashback

Long before Arbie – and before the Royal Bank of Canada shortened its moniker to RBC – there was Mary, an accessible "girl next door" who implored consumers to try her bank in ads from 1968 to 1976. RBC took a trip down memory lane with us, revealing the slogans that got the brand to where it is today.

1931 You will like banking at the Royal

1950 You can bank on the Royal

1957 There's nothing quite like money in the bank

1960 See how pleasant banking can be at The Royal

1961 The bank with 1,000 front doors

1969 We like to take care of you at the Royal Bank

1970 The helpful bank

1971 We're approachable

1979 When you succeed... we succeed

1980 Can do!

2004 First for you

2008 Simplify your banking. Simplify your life

2010 Advice you can bank on

Joe keeps it fresh

In just five years, the Loblaw clothing brand has morphed from the grocery aisle to a major stand-alone fashion label

BY KELLY GADZALA



As if the idea of selling sweaters amongst the lettuce wasn't plucky enough, Joe Fresh is holding its own against other retail apparel giants like Zara, H&M and even Walmart, showing strong growth and aggressively expanding its freestanding store concept in Canada and, this month, the U.S.

Modelled on a popular U.K. grocery concept Asda (now a subsidiary of Walmart), which created a highly successful clothing line called George after

Clockwise from left: Joe Mimran; the first stand-alone Joe Fresh store in B.C.; the summer Hamptons pop-up shop; and the interior of the B.C. store. Opposite page: a Joe Fresh fashion show; Patti Hansen and daughters pose for the brand's Rethink Breast Cancer t-shirt campaign.

designer George Davies, Joe Fresh Style began in 2006 to differentiate its parent company, Loblaw, from its competitors and is now in over 300 stores. With his success developing the Alfred Sung label and the Club Monaco retail fashion concept, the latter of which was bought by Polo Ralph Lauren, Joe Mimran was the natural choice to lead the brand. As CD, apparel, home and entertainment, Loblaw, Mimran oversees all Joe Fresh designs, and as he puts it, there was a big advantage – and a bit more

credibility given the brand's grocery store genesis – in his being so closely allied to the concept: "People love to latch onto a person responsible for a brand," Mimran says. "It's from a real place. It's not manufactured."

Though price is a key differentiator, it's not a deal breaker in the highly competitive world of fashion retail, where fashion seekers scurry from H&M to H&M in a heartbeat. What makes the brand work, and excel, is that conscious attempt to make it accessible. The

democratization of fashion has long been a theme of Mimran's, and the fact that Joe Fresh resonated with the brand's target audience of moms and newly working men and women from the get-go, and increasingly with the fashion set, speaks to its power. Today, it holds sway with these audiences, becoming so synonymous with being fashionable that the "style" part of the brand's name was dropped last year.

Though Joe Fresh was a success from the start, there were obvious



challenges with selling clothing in the grocery aisle. "We quickly realized we couldn't merchandise like a grocery store," says Craig Hutchison, SVP marketing and PR, Joe Fresh, home and entertainment, Loblaw. Once consumer response justified the spend, they incorporated the store-within-a-store concept to include separate cash desks, change rooms and lighting.

Cementing Joe Fresh as a major fashion brand has come about largely as a result of extensive PR efforts. How many Canadian brands can boast that *Flare* editor-in-chief Lisa Tant sported a Joe Fresh outfit on a recent TV appearance? The very one that brazenly started staging shows at Toronto Fashion Week a mere year into its existence, something Mimran says opening price point brands weren't doing at the time. Flip through any Canadian fashion magazine this fall and you'll likely find multiple mentions of Joe Fresh Beauty and fashion. "We've had over a billion PR hits in our five-year existence," says Hutchison.

True to the fresh ethic, new product arrives at the stores every four weeks, meaning PR efforts are ongoing and, one would imagine, equally fresh for editors. To handle the load, the PR team expanded early this year, recruiting from MAC Cosmetics and Holt Renfrew.

A consistent marketing style from day one has further cemented the brand's appeal. Joe Fresh TV spots are known for their original music,

sourced by the brand's former AOR Bensimon Byrne. "A fashion brand needs to be tied to music," Hutchison says. "We wanted to have our own sound and style."

"To think of our commercials and our imaging as a food-store originated brand, it's really remarkable that we could take it and elevate it to that extent," says Mimran.

After cutting ties with Bensimon this spring, the brand created its own in-house creative team, something Hutchison says has allowed it to be more focused in a details-driven industry.

The team relaunched JoeFresh.com as a fully interactive website in late August and went in a slightly different direction with its "Classic Comeback" fall campaign featuring slow-mo moving portraits to David Bowie's "Oh! You Pretty Things."

With the stand-alone concept – freestanding stores not connected to Loblaw grocery banners – showing incremental growth to the Loblaw biz, the idea that started in 2010 with the opening of the downtown Vancouver store has exploded in the last year with a string of similar openings across Canada, and more to come. Targeting a younger fashionista market, the goal is to put new store concepts in high-fashion locations, says Hutchison.

The much-anticipated Queen Street West store that launched this month in downtown Toronto is a variation on the theme, but no less ambitious. A multi-level concept with a Loblaw's on the second level, and for the first time, Joe Fresh on

the ground floor as the anchor, the store will be in the thick of competition with H&M and Zara nearby, as well as a new Winners a few stores over. It was a deliberate move. "We're going in where the competition is the strongest and proving ourselves," says Hutchison.


That same scrappiness applies to the U.S. expansion, which kicked off this summer with a pop-up shop in the Hamptons and will culminate this month with the opening of a Fifth Avenue store and more NYC and U.S. locations this year. A flagship is also set to open on Fifth Avenue in the spring of 2012.

A gutsy move in questionable economic times – and entirely in keeping with Joe Fresh's perpetual zip – the growth into the States is necessary, Mimran says. "Momentum is everything. You've just got to keep moving forward."

Taking on new challenges to express the brand is critical, he says, especially since the successful brands today tend to be international.

Adapting to a different market may not be easy, but Hutchison says the U.S. media has responded well to previews in spite of zero brand awareness. But it's not just dropping a store in and hoping it works, says Mimran. "It is about becoming part of the fibre of that city and the energy of that city... [and] creating a real spirit. It's not just a business," he says. "It's not just a machine. And it's so hard to do."

He adds, "Fashion is a brutal industry. It's fast and constant."

A serene landscape photograph of a calm lake. On the left, a dense forest of tall evergreen trees stands on the shoreline. The water is still, reflecting the trees and the hazy sky. In the background, more trees are visible through a thick mist or fog, creating a sense of depth and tranquility. The overall color palette is muted, with various shades of green, blue, and grey.

“I often thought, if I were leading a company why wouldn’t I invest in helping people improve the water in and around their communities? It is our most important resource and probably the single best way to improve the health and prosperity of a place. It seemed no one was really stepping up to lead the way. Then I got a call from RBC.”

ALEXANDRA COUSTEAU

Explorer and filmmaker, President of Blue Legacy

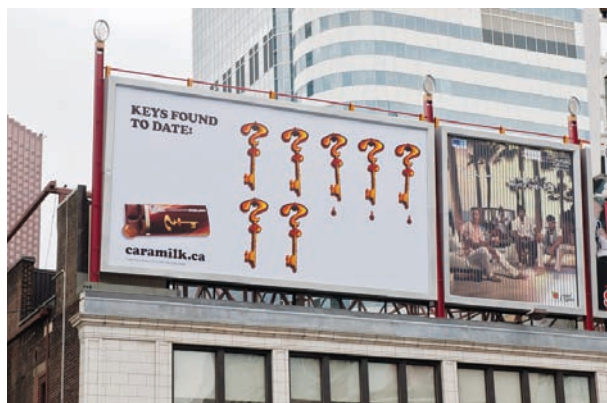
Congratulations to RBC for being recognized by communities near and far as one of the top brands in Canada.

CloudRaker

Cadbury's success is no secret

Canada's real-life Willy Wonka is still managing to keep its marketing fresh despite its 100-year history

BY JONATHAN PAUL



During "Keys to the Secret," billboards were updated in real-time as consumers found the coveted golden keys, winning cash prizes and a chance to guard the secret.

Locked within a vault somewhere in the Cadbury Chocolate factory in Toronto is the truth behind one of Canada's greatest secrets: how they get that soft flowing caramel into the Caramilk bar.

The uniquely Canadian Caramilk Secret is one of the more famous marketing plays ever initiated by a confectionery brand, captivating Canuck

the U.K. in 1905, has a penchant for creative, fresh-faced activations that remain faithful to long-standing brand lore (like the Caramilk Secret). Its consistently quirky take on confectionery marketing, combined with a recent focus on groundbreaking, wide-reaching CSR initiatives, has helped drive Cadbury's success over the last few years, especially during a period of recession, earning it a position as one of our Brands of the Year.

Cadbury was acquired by Kraft Foods in a blockbuster buyout in 2010 and its success is part and parcel of Kraft's recent decision to overhaul its operating platform, splitting itself into two

secret, Cadbury's become more brazen in teasing Canadians. Most recently, with a tip of the hat to fictional candy aficionado Willy Wonka, it's been hiding golden keys in Caramilk bars scattered across Canada. Over two years, the program, developed by The Hive in Toronto with online and social handled by Rocket XL, has seen chocolateers lucky enough to find one of the keys trek to the Cadbury Chocolate factory to try opening the vault.

If the vault unlocked, winners were presented with a cheque for \$125,000 as well as an envelope containing the Caramilk Secret. If they returned the envelope unopened after six months, and that's been the case so far, they were presented with another \$125,000. The effort this past year was supported by TV spots showing real-time accounts of people unwrapping a Caramilk bar hoping to find a key, OOH ads that were updated, also in real-time, as the keys were discovered, POS and online on Caramilk's Facebook page.

Cadbury attributes a Caramilk brand equity gain of 12 points in 2010 to the "Key to the Secret" program, and it's just one of a number of recent successful activations across its range of products. Another is the

Cadbury Creme Egg Cad-apult effort that saw the brand "release the goo online" through Google Maps. Users could enter a friend's address and have a Creme Egg virtually "cad-apulted" at it, digitally gooing their target via an aerial street view. Developed by Taxi 2, the effort tallied 165,000 egg flings, 157 blog posts, 1,337 Facebook likes, and 392,403 visits to the site.

Digital has been an area of focus for Cadbury and a significant strategic component for all of its brands. Mackenzie Davison, director of chocolate and candy marketing, Kraft Canada, is proud of the progress that the brand has made through assets like Facebook. It was the central hub of a third activation, launched in August, for Cadbury's Mr. Big brand that featured NHL superstar Alexander Ovechkin. Developed by Rocket XL, the "Mr. Big Deal" promo offers Canadians the chance to win \$2,500 and airfare to Washington in order to hang out with Ovechkin, simply by submitting a Mr. Big UPC on Facebook.

"Bluntly put, it's pretty easy to buy yourself a presence on Facebook these days," says Davison. "It's a lot harder to engage in a relevant discussion." "It all starts with brand



imaginations for close to 50 years. In that time it's helped propel Caramilk to Canada's top-selling chocolate bar. Cadbury itself is Canada's most successful confectionery brand in an almost \$2 billion industry that grew by 4% last year.

Cadbury, which sold its first chocolate bar in

companies: a high-growth global snacks business with an estimated revenue of approximately \$31.4 billion (\$32 billion US) and a high-margin North American grocery business with estimated revenue of approximately \$15.7 billion (\$16 billion US).

When it comes to its most closely guarded

BRANDS OF THE YEAR

building and every idea and activation has to be built off of the brands themselves," she says. "Our focus on activations has had a really positive impact on our business. When we talk

on people across the globe, or in this case, Africa.

The goal was to create 5,000 specially designed bikes and deliver them to Ghana, where Cadbury has



about the impact of Caramilk 'Key to the Secret,' or Mr. Big, I absolutely believe they've had an impact on strengthening and building the Cadbury brand in Canada."

What's been most meaningful to its portfolio, says Davison, has been the Cadbury Bicycle Factory, a Canadian-specific initiative. The idea behind it is that small purchases made in Canada, like a chocolate bar, can have a meaningful sustained impact

sourced cocoa for over a century. Developed in collaboration with The Hive, the program is centred on Thebicyclefactory.ca, a place where people can turn Cadbury products into bike parts. One UPC produces one bike part, with 100 parts creating a whole bike. Last year Cadbury created a documentary, shot by Frantic Films and directed by Alexandre Trudeau and Booker Sim, entitled *Wheels of Change* to

show the impact the bikes have had on those that received them. It was supported with print ads featuring portraits of kids able to get an education because of their bikes and TV ads that encouraged education.

In its third year, the program has sent upwards of 13,000 bikes to Africa, effectively driving equity for the Cadbury brand (and Kraft by proxy) linked to what it feels it stands for as a company. Certainly, the bike factory is the crown jewel but not the only piece in the Cadbury CSR crown. Four years ago Cadbury established the Cadbury Cocoa Partnership in collaboration with the United Nations Development Program, local governments, farmers, communities and international NGOs. It's an overarching global commitment to invest close to \$100 million to ensure sustainable cocoa farming in Ghana, India, South East Asia and the Caribbean.

Complementing the Cocoa Partnership is the Cadbury Dairy Milk fair-trade certification that was launched two years ago, ensuring that cocoa farmers are paid a fair and guaranteed price for their crops.

"We are quite proud of the commitment because we are the largest mainstream manufacturer of fair-trade chocolate in Canada," says Davison. "We have really revolutionized the face of fair-trade chocolate in Canada."

And it's with its most iconic brand, Dairy Milk (at least from a global perspective), that Cadbury will be looking to the future. Davison says Cadbury has some exciting things involving Dairy Milk set for 2012, but it won't be the only brand to step into the spotlight. "From a branded portfolio perspective, next year there are a few that we're going to increase our focus on."



Why we heart Ikea

The home furnishing brand has proven itself to be much more than a category – it's a cultural movement

BY KELLY GADZALA

Who wouldn't salivate at the idea of a Saturday afternoon shopping trip to Ikea – not to mention those yummy Swedish meatballs they sell? Can a person actually not smile at the memory of those “unboring” commercials from a few years back, or the now iconic “Start the Car” TV spot with the woman running to her car thinking she'd stolen something from the store (a Canadian effort that was adapted by 12-plus countries)? And how about the radio voice of

has just 11 stores nationally, but that doesn't mean it isn't a major home furnishing player. In the last year, the brand has gained momentum, with results showing it's resonating now more than ever.

“Ikea has wind in its sails,” says Hilary Lloyd, Ikea Canada's deputy marketing manager. “In the last year we've experienced significant anniversaries in multiple markets, made continued announcements about expansions and investments that demonstrate the brand's

And given the brand's commitment to the environment, it's no surprise that new stores will incorporate high-efficiency heating and cooling systems, water conservation plumbing fixtures and skylights. At the end of 2010, it invested \$4.6 million to install 3,790 solar panels on three Toronto-area stores that will generate about 960,000 kWh per year of renewable energy. Solar panels are also being considered for store expansions.

Ikea's corporate social responsibility has blossomed this past year. In April, Ikea Canada was recognized as one of Canada's Greenest Employers by Mediagroup for the third year in a row. One month later it celebrated its 15-year partnership with Tree Canada, an organization that has helped it plant more than 16,000 trees.

But at the heart of Ikea is an accessibility that sets it apart from other furniture retailers. “The brand should always be lighthearted, honest and far from dull,” says Lloyd. “Our communication aims to have what we call our ‘twinkle in the eye.’”

Take the “Long Live the Home” platform released in August, the first campaign by new creative AOR Leo Burnett, which launched with a 60-second commercial followed by a series of 30-second spots that capture emotional moments, like a new baby, that make home so important.

The tone is more serious than past campaigns, says Judy John, CEO and CCO, Leo Burnett, and though humour is still important to the brand, the response to the serious spots has been positive, with people commenting on how they made them cry. “It really touched that emotion,” says John. Connection is an important part



of the brand's other marketing efforts. ExhibitIkea saw it partnering with four top Canadian artists to create installations using Ikea products in a downtown Toronto space in August. The installation garnered 22,530,669 media impressions, with 400 members of the media, designers and stylists attending the opening and 4,000 people through the door during the public days of the event.

The August catalogue launch, “Inspiration on Every Page,” with creative by Leo Burnett and media by Jungle Media, engaged consumers with tag executions in subway stations and outdoor spaces, with messaging that every space could be improved with inspiration from the 2012 Ikea catalogue. In Toronto, *Metro* newspapers, with books of sticky tags attached to them so people could easily tag catalogue pages, were passed out at Union Station along with the catalogues. The launch was so successful that visits to Ikea.ca in August hit more than 4.2 million, far exceeding stated goals. Canada also had the highest level of Ikea app downloads out of all the countries in which Ikea operates.

“People identify with the brand,” says Lloyd. “They just love to laugh and be entertained – Ikea gets that and wants to be a part of people's everyday lives.”



Above: OOH tag executions reminded people that any space could use a little inspiration from the Ikea 2012 catalogue. Top right: Canadian designer David Dixon used Ikea fabric to create dresses for ExhibitIkea in Toronto.

Ikea over Canadian airwaves, an actual Swedish guy from L.A.? People can't even see him but he's a beloved hallmark of the brand.

Let's face it: Ikea is part of our collective cultural unconscious, and it's here to stay.

Founded in 1943 in Sweden, Ikea has always aimed to offer a variety of well-designed products at affordable prices, though that goal has been refined over time to emphasize style, quality and “owning the entire home.” The home furnishings retailer has 280 stores in 26 countries, which are visited by over 626 million people every year. In its 35th year, Ikea Canada

values as a good corporate citizen, and shown continued sales that outpace the category.”

Lloyd says Ikea's expansion approach has been conservative compared to its competitors, but this year it's ramping up with nationwide growth including a rebuild of its 34-year-old Richmond, B.C., store and a store in the works for Winnipeg, a new market. The rebuilt Ottawa store is set to open this fall and will be Ikea's largest Canadian retail operation at 398,000 square feet with 50 room settings, a new children's play area, a 640-seat restaurant and over 1,200 parking spaces.

GSP: UFC's Midas brand

Georges St-Pierre has quickly become one of Canada's most pre-eminent athletes. He's been named Canadian athlete of the year by Rogers Sportsnet three years running, knocking the likes of hockey superstar Sidney Crosby off the podium. In this country, that's saying something, especially considering the polarizing nature of mixed martial arts' violence.

GSP's management team, LB3i

his chokehold on fight fandom, and has over two million Facebook fans. Being something of a fighting phenom helps. He currently holds the UFC welterweight championship, has successfully defended that title seven times, won nine fights in a row and is on a five-year winning streak.

"There's always a spike in our pay-per-view numbers, our broadcast numbers when Georges is fighting,"

Georges St-Pierre has parlayed mixed martial arts fame into wider pop culture celeb brand status

BY JONATHAN PAUL

nature of MMA. They put GSP front and centre to promote the G-Series of sports drinks.

"Our goal is to find the athletes who represent Canada's best on a global stage," says Greg Lyons, VP of marketing, PepsiCo Beverages Canada. "Georges St-Pierre embodies the spirit of athleticism for Canada, from his gruelling training regimen to his championship fights."

Most recently, GSP signed on as a co-founder of Mission Skincare, a line designed and tested by elite athletes for people who live an active lifestyle.

As for how GSP is received outside North America, Wright recounts a story of an appearance GSP made in the Philippines. Although UFC has never held an event there, Wright says about 100,000 people showed up.

For the UFC, he is the fighter that best embodies the values that are a part of the league's brand DNA: authenticity, discipline, high-energy, accessibility and relevance.

"Both Georges' brand and our own have been growing at remarkable rates over the last many years and it's a reflection of those core values," says Wright. "Our two brands are lockstep together, so we're very mindful of that and we work very closely with his team."

For team GSP, it's his

authenticity that really resonates with people. "I've known Georges for many years and authenticity is the key," says Rodolphe Beaulieu, partner, LB3i Sports. "He hasn't changed a bit from what he was and 10 years from now he will still be the same guy. For a brand to live you need consistency."

And as for GSP himself, you likely won't be surprised by what he has to say about the brand he's built.

"What characterizes my brand [is that] I'm faithful to myself," he says. "I don't try to hide anything. I know I'm not a perfect human being, but I have a thing that I do well, I let the public see it and it's no problem. I am like I am. What you see is what you get."



Signing GSP made Gatorade one of the first big brands to endorse an MMA athlete.

Sports in Montreal, is currently working with Sid Lee to make sure they fully understand St-Pierre's brand and can maximize its value. Sid Lee has conducted a five-step brand equity audit resulting in the creation of new guidelines, a new look and an online strategy that GSP's team will be rolling out in 2012, as well as a social media strategy it's already put into effect.

"I cannot share the results, but we were in shock," says Martin Gauthier, senior partner, VP interactive marketing, Sid Lee. "He compared very well with other fighters, but we were surprised with how well he compared with pop culture stars and other athletes. The brand is good and we can bring it to great."

GSP's growing notoriety is inextricably linked to the intensifying popularity of the UFC in Canada, but GSP isn't like the other fighters. People genuinely love the guy. Since his UFC debut in 2004 he's tightened

says Tom Wright, director of operations, UFC Canada. He cites a 50% to 70% increase in PPV results on the eve of a GSP-headlined contest.

That's why at UFC 129 at the Rogers Centre in Toronto in April, GSP was the focal point of all promotions, which were developed for the event by Toronto-based Bensimon Byrne.

People also pay to sport brand GSP. Through GSPfightclub.com, fans can purchase apparel, posters, calendars, gift cards and accessories. His visage also appears on shirts crafted by Affliction, which produces a new GSP-branded shirt for his walk out to the octagon for every UFC event.

His Midas touch has also endeared him to consumer brands that have made the groundbreaking move of signing him as their first MMA/UFC fighter. PepsiCo's Gatorade began endorsing GSP in 2009, albeit with some initial trepidation based on the violent



GSP UFC MMA CUE ROI



Cue is a uniquely positioned Digital Entertainment Company that exclusively represents Established, High Profile Online Entertainment Properties reaching over 8 Million Unique Visitors equaling 30% of the Canadian Online Population. This gives Canadian advertisers un-paralleled access to top International online properties and allows for fully customized and integrated campaigns not usually available in Canada.

Cue is the Leader in Branded Entertainment. Cue develops, licenses, produces and syndicates original Award-Winning Digital Branded Entertainment content for advertisers.



Select established, premium online entertainment properties in Canada, each with audiences between 500,000 and 3 million unique Canadian viewers.

Cue Digital Media 250 The Esplanade, Berkeley Castle, Courtyard, Suite 127 Toronto, Ontario M5A 1J2 (416) 454-6699

www.cuedigitalmedia.com info@cuedigitalmedia.com

Vidéotron's infinite power



From small cable company to 360-degree telecommunications powerhouse, Vidéotron has become a force to be reckoned with in Quebec

BY EMILY WEXLER

and Vidéotron has seen a 75% increase in revenue-generating units, with more than 210,000 mobile customers so far, adding more than 3,500 per week.

It's no small feat, but Vidéotron has been working towards this goal for a while now. Its 2009 rebranding brought all of its services under one identity and platform – "The Infinite Power." Previously, it used the line "The power of cable" in communications, but wanted to bring all of its services (including cable, internet and mobile) under one umbrella, according to Claude Foisy, VP brand management, Vidéotron.

"The discussion we had with the agency was to move from an advertising platform to a communication platform," he says. "Prior to that, each service has its own way of talking to the consumer, it was very product-driven."

Characterized by bold black and yellow visuals, as well as the image of a cube and a changeable tagline that starts with "The power to...", the idea was to "give the power to the customer."

"The trick is to make sure you have a toolbox that works for every mandate or category but is wide enough to keep [an element of] surprise and people's attention," says Francois Lacoursière, EVP, senior

partner at Sid Lee.

When Vidéotron launched its mobile offering, it did so under this new identity with a media blitz that encompassed every major outlet – from TV and print to online and social media.

In September 2010, media teased with the tagline "The end of time is near" (or "La fin du temps est proche") and included TV spots with a presidential-type speaking about the end of time. Later, its "Talk until infinity" plan was revealed, offering consumers unlimited plans. What is perhaps more impressive than its growth record is the fact that the company, which was acquired by Quebecor in 2000, has a 97% customer satisfaction rate (99% for subscribers with three or more products).

To illustrate this focus on customer satisfaction, its recent summer campaign enlisted funnymen Sugar Sammy for the English television spots and André-Philippe Gagnon for the French. They made prank calls to client services at Vidéotron, to see how the employees would react.

It was an example of Vidéotron "walking the talk" when it comes to its services, and its willingness to go outside its comfort zone, explains Lacoursière. "All the promises that we

were making in the ads a few months prior, we were testing it. It takes balls."

Another ballsy move by Vidéotron was investing in a Montreal flagship store that looks like a technological utopia. Designed by Sid Lee Architecture with Régis Côté & Associates (with brand identity and design by Sid Lee) and tech and installation by Solotech, the store opened last fall and boasts a first-of-its-kind LED-animated staircase, soundproof booths with giant HD screens and interactive touch-screen countertops.

"It's really a [stake] in the ground in terms of technology and giving access to people on the street," says Foisy, noting that aspects of the flagship that can work on a smaller scale are being incorporated into other retail locations.

As Vidéotron continues to expand (it launched in the Ottawa-Gatineau region in the spring), Lacoursière says when it comes to why it deserves a Brand of the Year title, "It's being true to what they are and what their strengths are, and making sure that when they came out with the newly revised branding, they were internally ready to deliver the promise. It's not [just] a campaign, it's good, true brand management."



Top: the campaign introducing Vidéotron's 3G mobile network teased the end of time.

Above: the high-tech flagship store in Montreal.

If you live in Quebec, no doubt you're familiar with the Vidéotron brand, and you're probably a customer. The telecommunications company, which has been around since 1964 when it launched a cable broadcast network with 66 subscribers in Montreal-North and Laval, boasts 1.8 million cable TV subscribers and 1.27 million internet subscribers, and has experienced seven consecutive years of growth. Its rebranding in 2009 with its agency Sid Lee, as well as the creation of a cutting-edge flagship store in Montreal, has given the company the ammo it needed to enter the mobile sphere, with major success.

Going head-to-head with a big competitor is never easy, and when your main competition is a behemoth like Bell Canada, you'd better bring your A-game. One year ago, Vidéotron became the first major Canadian cable company to launch its own cellphone network in 25 years. Fast-forward 12 months

A CHAMPION IN AND OUT OF THE OCTAGON.



Georges St-Pierre
UFC Welterweight Champion



**Congratulations Georges on being named
Strategy Magazine Brand of the Year.**

For more info on the UFC please contact us at advertising@ufc.com



SVALKA
Champagne glass, clear glass

\$6.99/6 pack

We're for celebrating Brand of the Year. Congratulations IKEA, on a well-deserved nomination.



ATOMIC AWARDS

**WHY
IS THIS MAN SO
LIKED?**

**2011
AToMiC
WINNERS**

defy convention
& lead change in
Canada's mediascape

Presented by **strategy**TM
bold vision brand new ideas

ADVERTISING + TECH + MEDIA + CONTENT

A PUBLICATION OF BRUNICO COMMUNICATIONS LTD.



THE GLOBE AND MAIL

October 4, 2011.

To our friends at this evening's AToMiC Awards gala,

For the third year, The Globe and Mail is extremely proud to be the Platinum Sponsor of the AToMiC Conference, and thrilled to now include the prestigious AToMiC Awards as part of our ongoing sponsorship. The AToMiC Awards celebrate and recognize advertising projects that challenge the status quo and celebrate groundbreaking partnerships between advertisers, media and content creators.

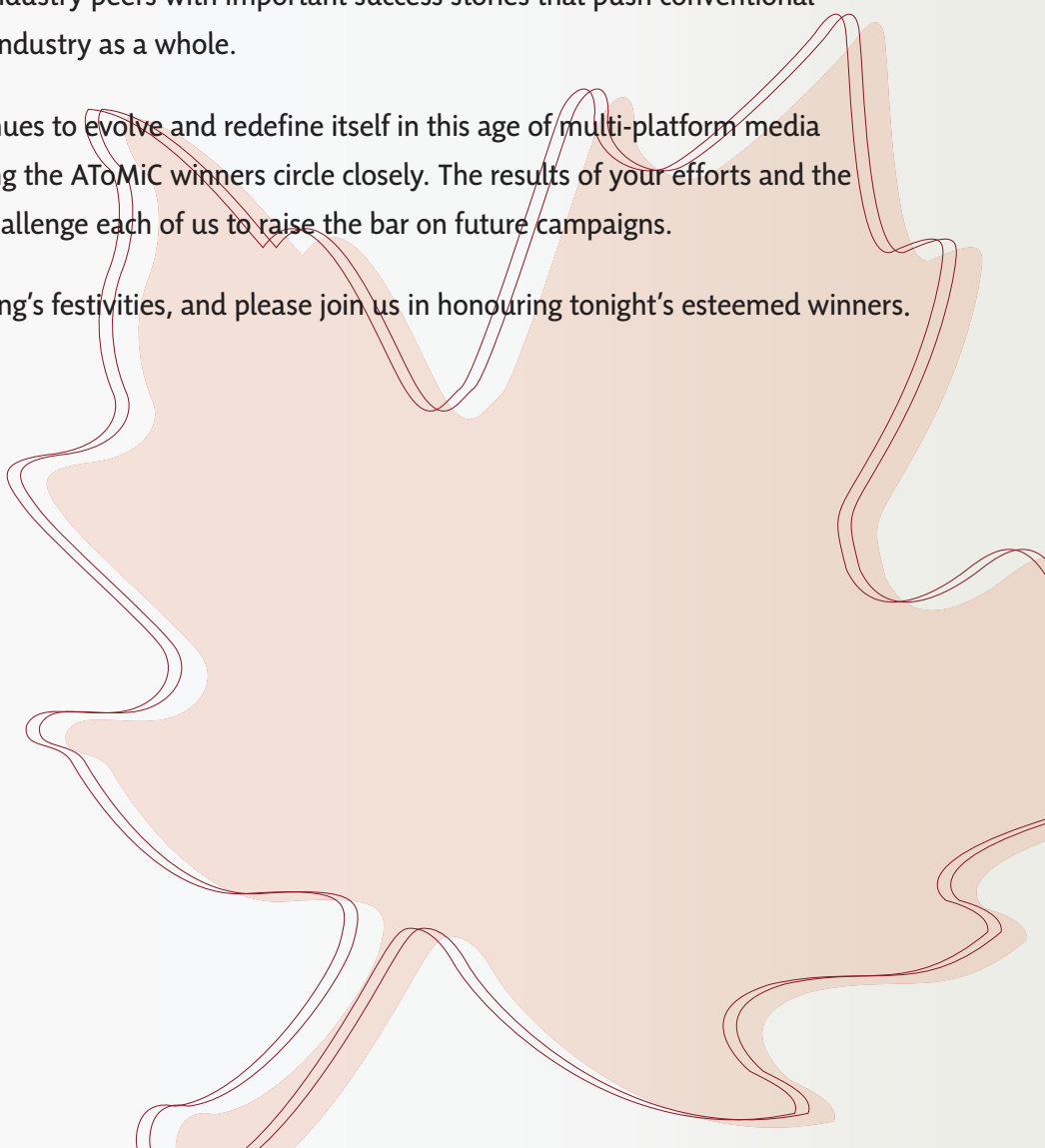
All of you who entered your successful case studies in this year's AToMiC competition deserve a warm round of applause. For the select few who are honoured tonight with an AToMiC Award, you are an example worth noting, and have provided your industry peers with important success stories that push conventional boundaries to the benefit of our industry as a whole.

As the advertising industry continues to evolve and redefine itself in this age of multi-platform media campaigns, we will all be watching the AToMiC winners circle closely. The results of your efforts and the measure of your successes will challenge each of us to raise the bar on future campaigns.

I hope everyone enjoys this evening's festivities, and please join us in honouring tonight's esteemed winners.



Andrew Saunders
Vice President, Advertising Sales



ATOMIC AWARDS



Executive Editor: Mary Maddever

Editor: Emily Wexler

Copy Chief: Melinda Mattos

Creative Director: Stephen Stanley

Strategy
366 Adelaide Street West, Suite 100,
Toronto, Ontario, Canada M5V 1R9
Tel: (416) 408-2300 or 1-888-BRUNICO
(1-888-278-6426) Fax: (416) 408-0870
www.strategyonline.ca

Copyright and trademark

STRATEGY and the tagline "Bold vision brand new ideas" are trademarks of Brunico Communications Ltd. All rights reserved. Nothing may be reproduced from STRATEGY in whole or in part without written permission.

Reprint requests should be sent to rgoldstein@brunico.com.

© 2011 Brunico Communications Ltd.

Produced by:

strategy
bold vision brand new ideas

PLAYBACK

Media
IN CANADA

What's AToMiC?

Each year at our AToMiC confab – which covers the intersection of advertising, media creativity, technology and content, there's a lot of excitement over the projects and possibilities emerging from the global digital innovation space. We wanted to complement that this year by curating the best examples of new turf being broken in Canada's mediascape. So we set out to find them.

As the business of branding continues to delve deeper into the realm of content and technology, *strategy* joined forces with *Playback*, our sister publication covering Canada's production industry, as well as *Media in Canada*, to help uncover the programs – from ad campaigns to entertainment to games – that best used all the new tools and toys to forge deeper audience connections.

Along the way we assembled a panel of advisors – leaders from all the key industries, from marketers and agency creatives to transmedia producers and media gurus – to help develop the AToMiC Awards, and a mandate emerged: showcase the ideas that are different and that show the way forward.

AToMiC's inaugural awards began with a call for entries for cases pertaining to 12 categories: AToMiC Collaboration, AToMiC Idea, AToMiC ROI, AToMiC CSR, Best Brand Integration, Best Broadcast Engagement, Best Digital Engagement, Best Experiential Engagement, Best Print Engagement, Best Tech Breakthrough, Best Transmedia and Best Niche Targeting.

The AToMiC jury, the same group that steered the development of AToMiC, assessed entries using criteria relevant to each category, including content integration, partner collaboration, creativity and innovation, as well as results/impact. They assigned scores out of 10, and based on cumulative scores, finalists were assessed for AToMiC Gold, Silver or Bronze status.

The jury also selected the Grand Prix, the program, site, app or commercial content entry from any category that was deemed to raise the bar by most effectively reaching and connecting with audiences in new ways. Hint: it involved wearing underwear and leveraging social media to genuinely help a cause and made your dad's knickers relevant to a new generation of men who need support.

Read on to see what else is AToMiC...

Cheers, mm

Mary Maddever, exec editor, *strategy*, *Media in Canada* and *stimulant*

Stanfield's guy at home in his underwear

Also won: **Gold** ATOMIC Idea, **Gold** Best Digital Engagement, **Gold** ATOMIC CSR



Credits*

Client **Stanfield's**
 Agency **John St.**
 CDs **Stephen Jurisic,**
Angus Tucker
 ACD/Copywriter **Chris Hirsch**
 ACD/AD **Nellie Kim**
 Production company
Secret Location/Hard Citizen

**For full credits to all cases
 please visit strategyonline.ca*

Stanfield's, a 150-year-old, family-owned underwear company from small-town Nova Scotia, was well known among the older generation, but when it came to younger consumers they weren't even in the conversation. In fact, Radian6 tracking showed zero mentions of the brand online. The challenge was to get people talking about Stanfield's again.

The path to change was not going to be traditional. With limited funds to invest – \$400,000 nationally – the solution had to stand out to get attention and drive results. The target was digitally savvy, so if John St. could come up with a bold enough digital idea it could use social networks and PR to earn a more significant media presence.

But it's hard enough to get men to talk about underwear, let alone Stanfield's. They

needed to give the target something they would talk about that was rooted in Stanfield's "We Support Men" strategy. So rather than just saying "We Support Men," they decided to prove it for a cause that is literally close to both Stanfield's and the men who wear them: testicular cancer.

"The Guy At Home In His Underwear" was an unedited, unscripted social media experiment in support of testicular cancer awareness, where testicular cancer survivor Mark McIntyre, a.k.a. "The Guy At Home In His Underwear," attempted to spend 25 straight days at home in nothing but his Stanfield's skivvies live, on camera, 24/7, for all to see at GuyAtHome.com. For each Facebook "like" he received, Stanfield's donated \$1 to The Canadian Cancer Society.

Four cameras were placed

in the loft that streamed simultaneously. Facebook social plugins were tied to the "Guy At Home" website and Facebook page (one of the first in Canada to tie a CSR component with a Facebook "like" and one of the first Canadian sites to test the "chat" feature just as Facebook launched it). Tweets could be hashtagged with #guyathome while The Guy At Home had his own Twitter feed. And blogging software was integrated into the site so Mark could update folks on what was happening and have further dialogue with them.

One-minute videos that recapped each day were hosted on the Guy At Home YouTube channel and pulled into the site.

Direct donations could also be made through a branded donation page tied to the Canadian Cancer Society's back-end donation platform.

The Guy at Home in his Underwear became the fastest growing branded Facebook page in Canada with 52,000 new Facebook fans in just 25 days. The *Globe and Mail* called it "The best social media stunt the country has seen," with over \$52,000 raised for the cause.

Viewers tuned in for over three million minutes of live streaming. That translates into over six years of viewing time. The campaign concluded with over 1.3 million page views and over 43 million media impressions.

The Tourette Syndrome Foundation's random documentary

Also won: **Bronze** AToMiC Idea



Credits

Client **The Tourette Syndrome Foundation of Canada**
 Agency **Saatchi & Saatchi Canada**
 ECDs **Helen Pak, Brian Sheppard, Brett Channer**
 AD **Helen Pak**
 Copywriter **Brian Sheppard**

The Tourette Syndrome Foundation of Canada (TSFC) needed to make Canadians aware of what Tourette Syndrome (TS) really is. Many people think that it's simply the "swearing disease," but TS is many things: physical tics, vocal outbursts, obsessive-compulsive disorder and anxiety attacks, sometimes all at once.

It is a remarkably difficult and complex disorder to understand and explain. And that became the brief: explain the unexplainable.

The TSFC decided to tell as many real TS stories as they

could, in a way that mimics the unpredictable nature of the disorder. The result was the @Random documentary project, launched in April 2011.

They worked with filmmakers and TS families across Canada to create dozens of films about real people with TS. Then, to evoke the disorder's unpredictable nature, these shorter films were randomly arranged online to make up larger documentaries. Every time someone visits Atrandom.ca, they see a new collection of stories, making each viewing totally different and unique, just like TS.

This project took two years and the collaboration of hundreds of people. The TSFC connected with families living with TS across Canada to allow their stories to be told.

Working with a tiny honorarium of about \$1,000 each, two dozen filmmakers inserted themselves into the lives of Canadians living with

TS. The individual films have been selections at festivals like Hot Docs, TIFF and the Palm Springs Shortfest, where one of the films won Best Short Documentary.

This collaboration has been remarkably successful for the TSFC. In just six weeks, @Random attracted 17,000+ viewers who immersed themselves in TS via the website and films. The project was featured on the CTV *Evening News*, generating valuable PR and an estimated earned media value of \$45,000. The site was featured on dozens of influential marketing blogs from Creativity and Ads of the World, to the San Francisco Egotist and the Inspiration Room. Most importantly, many people with TS thanked the team for portraying the disorder as it really is.

BRONZE ATOMIC COLLABORATION

Newfoundland and Labrador Tourism's quick contest



To generate awareness and interest in the province, and to celebrate its unique time zone, NL Tourism developed the 48 Half Hours Contest – a

slightly off-kilter travel giveaway held entirely online. Working with Target, on June 22, NL Tourism paired with WestJet to launch one of the biggest travel contests in the province's history. In just 48 half hours, entrants were given chances to win a free round-trip flight to NL – one every half hour. People could enter as many times as

they liked, and winners were announced live every half hour.

The contest framework was developed with Strutta, one of three Facebook-preferred vendors in Canada. The custom-built engagement console, developed with Radian6, allowed Target to monitor chatter, and evolved the contest from "just another

giveaway" into an active, engaged online community.

During the contest, 1,400 audience posts were made on NL Tourism's wall, and its posts accumulated 1.3 million views. The contest received 900,000 entries or 620 per minute.

Credits Client **Newfoundland & Labrador Tourism**; Agency **Target**; CD **Tom Murphy**; Creative Group Head **Jenny Smith**; Copywriter **Terri Roberts**; AD **Jeff McLean**

James Ready brings fun to discount

Also won: **Gold** ATOMIC ROI



Credits

Client **James Ready**

Agency **Leo Burnett**

CDs **Judy John,**

Lisa Greenberg

Group CDs **Paul Giannetta,**

Sean Barlow

Copywriters **Steve Persico,**

Sean Barlow

ADs **Anthony Chelvanathan,**

Paul Giannetta

James Ready competes in Ontario's discount beer segment, which accounts for 40% of total beer sales, but is incredibly fragmented with over 35 brands.

The brand has had to fight for every possible share point since it launched four years ago. In 2010, it wasn't getting any easier. The big players were getting bigger and tastes were changing, with spirits gaining ground. And just when the brand was achieving traction on its tiny budget, legislative changes affected the price of beer and one of the brand's key claims.

And yet, James Ready's share, sales volume and shipments continued to flourish this year.

Although younger drinkers (19 to 24) love the taste of premium beers, these beers are too expensive to be their volume brands. Discount beers, by contrast, have the price young drinkers want, but not the fun that they thirst for in their main brand. JR's opportunity was to address this unmet need for a fun, social brand and engage its drinkers in a way that was uncommon in the category.

JR asked fans to participate and

actively co-create with them. Every beer drinker who helped keep costs down would in turn become a zealot for the brand, helping drive engagement and, of course, volume.

One request was to help a young couple get married, so the brand decided to throw them a James Ready wedding. JR assumed the role of wedding planner, florist and even caterer. They designed everything from the centrepieces to the groom's cufflinks to the DJ's set list. And on May 1 over 100 cheerful and beer-chugging guests enjoyed the bliss of wedlock, and a bar stocked with ice cold JR.

Next, JR bought billboards in selected towns in the parking lots of Beer Stores. They offered free haircuts and free portraits right under the billboards so people could save money and buy James Ready beer.

As part of an in-case promotion, JR gave away a calendar found inside each 2-4. Drinkers had to collect all 369 unique beer caps that went with each day and stick them on the calendar. Fans loved sharing their completed and semi-completed

calendars on Facebook, even trading doubles for their missing days.

The agency then created the first ever mobile pop-up billboard that went to places that JR drinkers frequent, and offered deals on things they need. JR's Facebook page let people know the exact location of each billboard and details about the limited-time discounts.

After a printing screw-up left millions of JR beer caps blank, fans asked "WTF?" To make amends, JR launched the Blank Cap Recall. Any drinker who received a blank cap could mail it back to JR and in return it would give them something from the brewery as compensation, like a tiny plastic dinosaur. Thousands of drinkers participated, and JR's irreverent response helped cement their love of the brand.

Against 2009 as a base, JR's sales in hectolitres grew 29.2% by the beginning of 2011. JR's market share grew from 1.04% in 2009 to 1.39% by the beginning of 2011, translating into a 25.2% increase over that period. That share level equates to more than \$30 million in sales annually.

Finally, JR succeeded in taking share from the leading brands in the discount segment, Carling and Lakeport. From 2008 to 2011, while JR share increased by 47%, Carling market share fell by -14% and Lakeport share fell by -22%.

JR has received thousands of fans' stories, pictures and videos. When a person loves a brand so much they get it tattooed on their body, they're doing something right.

Worldwide Short Film Festival's viral direction

Also won: **Silver** Best Broadcast Engagement



Credits

Client **The Canadian Film Centre**
 Agency **Doug & Serge**
 CCO **Doug Robinson**
 CD **Ian Schwey**
 Senior AD **Mike Jones**
 Copywriter
Cameron Hudson

The Canadian Film Centre (CFC) needed to create buzz around its Worldwide Short Film Festival (WSFF) that would ultimately translate to ticket sales.

These days it's easy for anyone to record something and post it online for the world to see. The biggest challenge was convincing an audience who can easily watch short videos at home for free, to pay to watch short films at the Worldwide Short Film Festival.

Since audiences are spending more time watching videos

online than in theatres, Doug & Serge decided to demonstrate the difference between the two: quality. That led to the concept that anyone can upload but few can direct.

Three short film directors were asked to re-imagine the most popular online amateur video to ever go viral, "Charlie Bit My Finger," with over 300 million views worldwide, using three film genres. Real movie posters were created and posted throughout Toronto directing people to a page within the WSFF website where they could watch the original Charlie video and the three short film remakes.

On the first day of the campaign, YouTube's view counter literally froze as total views reached 50,000 in just under an hour. Views rose to over 100,000 by day three and over 200,000 after the first week. After three weeks, total

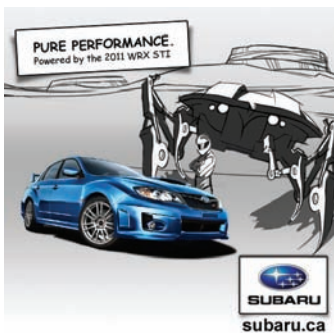
views rose to over half a million.

The short film remakes popped up on video blogs, in Twitter feeds and in nearly every major publication in Canada. Over 200 different websites featured the videos, including Mashable, IMDB and Reddit.

At a time when festivals, operas and theatres are experiencing a steady decline, the WSFF total box office revenue was up 10% from last year and attendance went up 28%. Visits to the website rose 60% and total YouTube hits reached 847,000 in just under a month, a 945% increase from last year. With nearly one million views and increased festival attendance, it was clear consumers agreed that anyone can upload, but few can direct.

BRONZE ATOMIC IDEA

Subaru's lively launch



The objective was to introduce the all-new 2011 Subaru WRX-STI and re-establish it as a "true-performance" car, as well as increase sales by +25% after 12 months of flat sales.

The biggest challenge was to launch a performance car under strict ASC guidelines that didn't allow the demonstration of performance – no speeding, no drifting, no jumping – in other words, no fun.

Using film as the driving force, DDB created a real, living flipbook commercial that comes alive only when the WRX-STI passes it, using no post or CGI.

In addition to paid and social media, a multi-angle video shoot at an off-road rally race created a series of YouTube videos allowing the viewer to change the camera angle in real-time, giving them control over the action.

Views for "Pure Performance" content online have surpassed 750,000 and the campaign crushed all sales expectations. Sales more than doubled during the campaign period to 449 cars (+126% vs. the previous year).

Credits Client **Subaru Canada**; Agency **DDB Canada**; CDs **Andrew Simon, Todd Mackie, Denise Rossetto**; ACD/AD **Paul Wallace**; AD **Yusong Zhang**; Copywriter **Daniel Bonder**



Entertaining

53% of Globe Women enjoy entertaining at home.

OUR AUDIENCE SPENDS MORE THAN JUST TIME.



2

Fashion & Beauty

The Globe Woman spent \$70.2 million on jewellery in the last year.

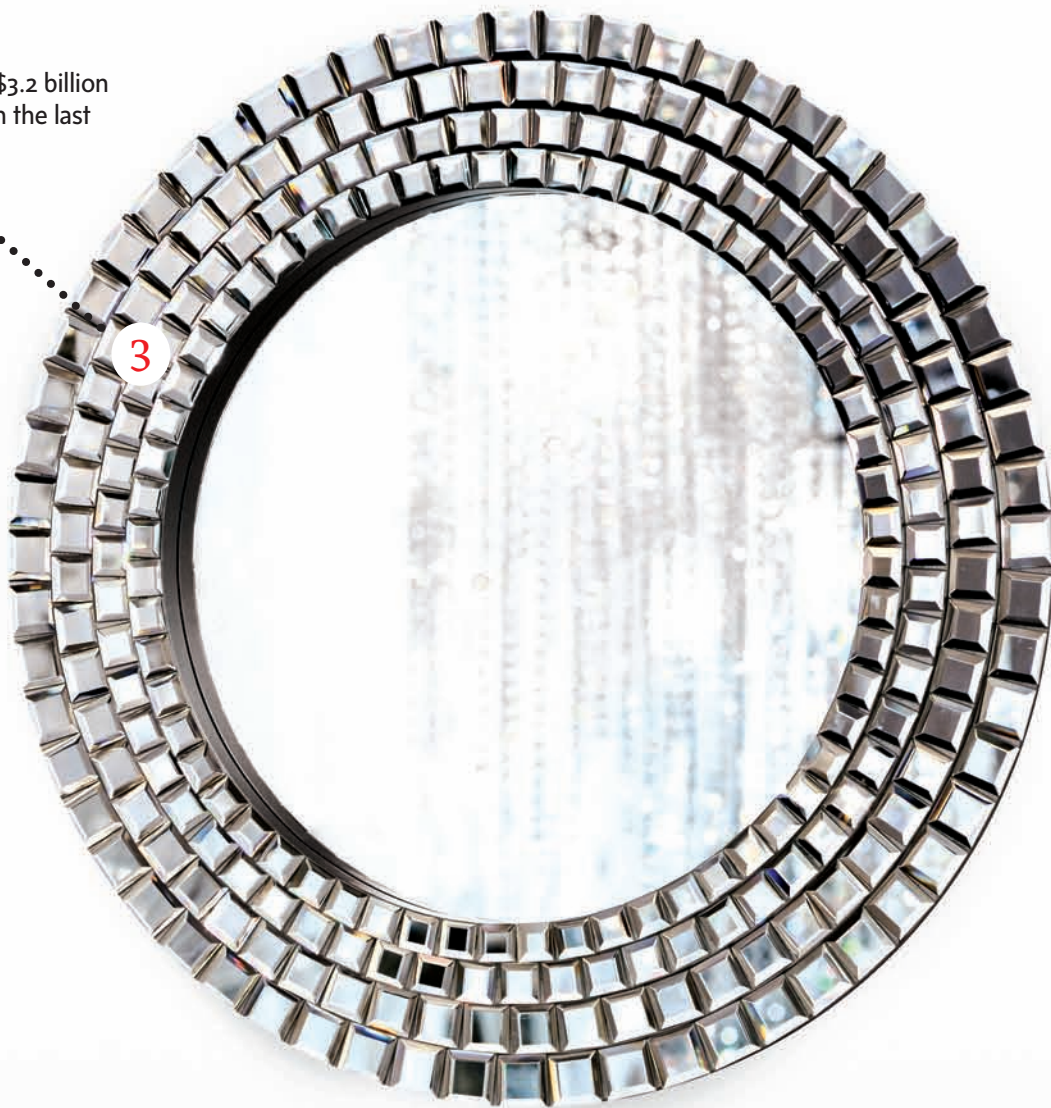


1



Home & Design

The Globe Woman spent \$3.2 billion on home improvements in the last two years.



Globe Style is Canada's premier weekly publication for style influencers and tastemakers. Our readers spend billions each year on everything from fashion and beauty products to home renovations. By positioning quality products with premium content, our focus is to constantly add more for our consumers. From vibrant full-page colour print ads, to engaging digital experiences, mobile integrations and social opportunities, Globe Style allows you to reach our desirable audience on every platform.

To learn more about Globe Style advertising opportunities, contact your Globe representative at:

1.800.387.9012 | advertising@globeandmail.com

or visit

globelink.ca

Globe Media
where influence lives

Canadian Tourism Commission's social explorations



Credits

Client **Canadian Tourism Commission**
 Agency **DDB Canada**
 CDs **Cosmo Campbell, Dean Lee, Josh Fehr**
 Copywriters **Dean Lee, Cosmo Campbell, Kevin Rathgeber, Cameron Warden, Jeff Galbraith, Neil Shapiro, Jarrod Banadyga, Jessica Schnurr, Mark Sissons**
 ADs **Cosmo Campbell, Dean Lee, Murray Falconer, Brandon Thomas, Chris Moore, Colin Hart**

Tourism is one of the fastest growing sectors in the global economy, and while the pie was getting bigger, Canada's share was shrinking within an intensely competitive international tourism marketplace. Trying to sell Canada as a vacation destination in a world of exotic tourism locales posed a definite challenge.

Through quantitative studies by the Global Tourism Watch, it was found that Canada was stereotyped as all beautiful scenery and outdoors, and a bit one-dimensional. International travellers didn't have enough of a sense of the breadth of

experiences Canada could offer.

Also, people's travel desires were increasingly being inspired by friends and larger online communities.

The insight was to rally around the sharing of authentic "traveller-to-traveller" experiences. The invitation to "Keep Exploring" would give travellers the emotional commitment and bragging rights – "I'm going to Canada to do that" – and would compel them to choose Canada over other exotic locales.

DDB created a social media inspired campaign platform that showed authentic traveller experiences in a style mimicking the way consumers research their own trips. All elements of the campaign led to the Keep Exploring interactive blog, which used social media to allow consumers to get a richer picture of the travel experience and join the conversation.

On television, instead of spending large sums on lavish productions, travellers' videos from YouTube were used to tell a series of stories. Print emulated Flickr and Facebook, and the front covers of major

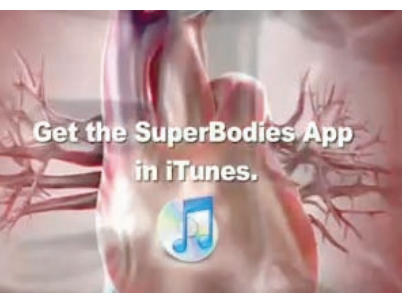
newspapers were taken over with wraps that looked like a blog including QR codes that live-linked to long-form content on the Keep Exploring blog.

Online ads used Google Maps and Street View technology to virtually transport travellers onto real Canadian streets. Digital storeescapes transformed empty storefronts into Twitter-based murals that featured interactive touch-screen interfaces and aggregated tweets and photos from real travellers to Canada, posted in real time.

The "Keep Exploring" campaign platform has helped propel Canada to being named the number one country brand in the world by FutureBrand, bumping the U.S. from the top spot. Seven of the nine countries polled are CTC key markets that received over 80% of CTC's international marketing budget and contributed approximately 85% of all international arrivals in 2010. This is the first step in the CTC's efforts to capture Canada's fair share of international tourism growth.

BRONZE TRANSMEDIA

CTV's spectacular SuperBodies



Inspired by the forensic animation on the show *CSI*, SuperBodies was first introduced during the 2010 Olympic Games as a series of two-minute vignettes exploring the anatomy of elite athletes.

In February 2011, Discovery Canada aired a new incarnation – a 60-minute documentary that further explored the impact of

competitive winter sports on the bodies of elite athletes.

In partnership with CTV Olympics and the Bell Broadcast and New Media Fund, an educational game app was created to support the doc. With 3D animation and original video segments, the SuperBodies mobile app allows users to peel away the human skin to reveal

what truly happens on the inside when star athletes perform.

Online, Facebook and Twitter facilitated knowledge sharing and fan interaction with athletes and sports scientists.

With its continued success, CTV commissioned another 12 segments for the 2012 Summer Olympic Games in London.

Credits Funded by **Bell Broadcast and New Media Fund CTV**; Produced by **Peace Point Entertainment Group**; Executive producer **Les Tomlin**; Director **John Turner**; Writer **Ken Hegan**

H&M struts the MMVAs



Credits

Client **H&M (Hennes & Mauritz)**

Agency **MediaCom**
Media **MuchMusic,**
Bell Media

H&M looked to MuchMusic to develop a never-done-before creative initiative that would extend reach beyond their MuchMusic Video Awards (MMVA) sponsorship.

For the first time, Much created a Fashion Hub within the MMVA website that incorporated H&M-inspired blog posts and hosted the point of

entry for the contest, “Be H&M’s Fashion Blogger at the 2011 MMVAs.”

To promote the contest, Much produced a 30-second spot that aired for four weeks. Viewers submitted videos showcasing their fashionista credentials and utilized their own social network to acquire votes. Much and H&M selected their Top 4 Fashion Bloggers and their profiles were featured on the MMVA Fashion Vertical, along with their music- and fashion-related blog posts.

During MMVA weekend, winning fashion blogger Hilary Allen did everything and anything fashion related including talking fashion with Canadian pop sensation Fefe Dobson at H&M, taking over the red carpet and co-hosting two live cut-ins that aired during the broadcast, and live tweeting from H&M Canada’s Twitter account.

H&M also became the first advertiser to design the wristband that served as the ticket to the MMVAs.

The 2011 MMVAs were the most-watched broadcast in Much history. The MMVA microsite saw a 125% increase in visits over last year on show day, and four of the top 10 trending Twitter hashtags worldwide were MMVA-related.

H&M saw double-digit growth in Facebook “likes” and Twitter followers, and with over 13 million impressions delivered across TV, online and mobile, H&M got its fashion-related content to viewers wherever they were.

BRONZE TRANSMEDIA

FilmCAN’s project in the parks



The National Parks Project (NPP) is an exploration of the link between nature and creativity, produced in part to celebrate the centennial of Parks Canada, captured in a TV series and augmented online by FilmCAN.

The genesis of NPP was a series of trips to 13 national parks across Canada. Each trip included a different group of three musicians and one filmmaker, whose task was to collaborate on a short film and soundtrack that captured their collective impressions of the landscape. The website was a hub wherein all of the various

elements could interconnect through the “virtual park.”

The NPP kicked off with the TV series premiere on Discovery World HD in March. Each episode followed the artists through the parks as they pursued their creative goal in an unfamiliar environment, and concluded with a throw to the website, where short films were unlocked weekly. Songs written and recorded in the parks, photographs, artist bios, park information and bonus video content for every park was included. Also, each week a new digital EP of music was released through iTunes.

The full collection of NPP films then premiered at the Hot Docs Film Festival, and the full LP/CD was released to iTunes. These events set the stage for the Toronto premiere of the NPP Live on May 19, the actual centennial of Parks Canada.

The project has received coverage and acclaim in publications such as the *Globe and Mail*, as well as on CBC Newsworld and other major outlets. Six episodes of the documentary series have been sold to Air Canada, and it has attracted the attention of several international festivals.

Credits Client **Parks Canada**; Production company **FilmCAN**; Created and produced by **Joel McConvey, Geoff Morrison, Ryan J. Noth**; Executive producer **Michael McMahon**; Produced by **Kristina McLaughlin, Kevin McMahon, Michael McMahon**

GOLD BRAND INTEGRATION

Coca-Cola has teens covered



Credits

Client **Coca-Cola Canada**

Agency **UM**

Senior media manager,
integrated marketing

Karen Lee

CD **Trevor Bozyk**

Media partner **MuchMusic**

Coca-Cola was in decline, notably with youth 12 to 19. It needed to make a connection and move the needle on brand love.

To leverage the powerful role that music plays in teen life, Coke partnered with the MuchMusic Video Awards (MMVAs) to create "Coca-Cola

Covers," giving teens a shot at fame. The campaign challenged fame-seekers to videotape their own renditions of popular songs and post them online at Covers.muchmusic.com, while also pushing them out through their own social media feeds. The website was filled with user-generated content and allowed fans to vote on their favourite "Covers."

After 10 weeks, votes were tallied, deciding the fate of 10 semi-finalists. Over the next five weeks they were challenged to cover new songs and leverage their social media prowess to win more votes and views. Three finalists rose to the top, earning live performances on *New Music Live* and press features,

while creating even more original videos.

On June 19, the finalists arrived at the 2011 MMVAs where Danyka Nadeau was given the first Coca-Cola Covers Award.

Covers created a compelling connection with teens, with 1,200 videos uploaded and almost 52 hours of total content created – triple the estimates. The website generated over 330,000 visitors and two million page views. Over two million impressions were delivered across social media platforms.

Key equity indicators increased amongst teens, with brand love scores ("For someone like me") increasing by +8.1% vs YAG. Also, media impressions reached over six million for the campaign.

SILVER BRAND INTEGRATION

Danone 'coolides' with Splatalot



When Danone wanted to reach tweens, it saw a connection between its Coolision yogurt and the demo for *Splatalot*, a show on Corus's YTV that's a children's spin on *Wipeout*.

Due to kids TV regulations, the advertiser was unable to utilize traditional product placement, so it had to be inventive.

The integration begins in the opening sequence and is carried through in the form of a bumper and the "Best Coolision of the Day," a look back at the best splats and falls from the episode.

The cool quotient of the show was leveraged through billboards, tune-in spots and a contest for the chance to be a contestant.

Facebook and Twitter updates kept fans engaged, and there was a masthead presence throughout the show site, as well as a Castle Coolision-themed game, a microsite and exclusive videos.

Splatalot was a Top 20 show for the broadcaster and Danone kids volume was up 25% over last year.

Credits Client **Danone**; Company **Corus Entertainment**; Executive producers **Mark J.W. Bishop, Ted Brunt, Matthew Hornburg**; Producer **Julie Dutrisac**; CD **Johnny Kalangis**; Copywriter **Adam Wenn**; Production company **Marblemedia**

BRONZE BRAND INTEGRATION

Doritos writes the end



To appeal to its young target, Doritos gave consumers ultimate control of the brand by asking them to choose one of two new flavours: Onion Rings n' Ketchup or Buffalo Wings n' Ranch.

A TV spot introduced the

flavours during the Super Bowl, but the last 20 seconds was left to be written. Over six weeks, people could visit Writetheend.ca where more than 30,000 endings to the spot were written.

A panel of judges picked the

winner out of 14 peer-chosen finalists. On May 5, the finished spot and winner were revealed on MuchMusic and MusiquePlus. Mélanie Normandin won \$25,000 and +1% of all future Onion Rings n' Ketchup sales.

Credits Client **Frito Lay Canada**; Agency **BBDO Toronto**; SVP/ECDs **Carlos Moreno, Peter Ignazi**; Writer/ACD **Ryan Spelliscy**; AD/ACD **Karen Larmour**

GOLD TECH BREAKTHROUGH

Corn Pops gets Popnetic



Credits

Client **Kellogg Canada**
Agency **Starcom**
MediaVest Group
Group director, digital
Robin Hassan
Media carrier **MSN**,
Branded Entertainment
Experience Team

After six years of advertising inactivity, Kellogg's wanted to reintroduce Corn Pops by shifting the focus to tweens.

The company charged Starcom MediaVest Group with targeting kids between the ages of 10 and 14, but this presented a challenge – too young for TV but not old

enough for Facebook and Twitter.

The demo is starting to expand their media consumption beyond TV. This meant digital had to play a critical role.

The campaign focus was the new Corn Pops "It's Popnetic" platform (it's kinetic, it's phonetic and it's magnetic). It started with online drivers to the brand site. In a series of media firsts, the agency leveraged the webcam as a means to spark tween conversation more directly and in real-time. For 80% of Canadian tweens, the number one social media was online instant messaging (IM).

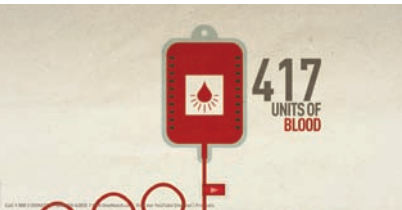
The agency employed advanced motion-control technology to create a totally new IM experience, partnering with MSN

Messenger. As tweens logged on, they were prompted to play a real-time game within the actual chat. With their webcams activated, they see each other, but a kitchen table is projected between them with an empty bowl on either side. To play, tweens use their mouse to fling Corn Pops at their counterpart. Using their heads, they bounce the flying Corn Pops into the bowl. (A non-webcam version of the game was also available.)

The Corn Pops site attracted more tweens a month in Canada than long-established sites such as Mattel.com, Hasbro.com and Millsberry.com. Volume is up 3% and net sales have popped +5.3%. Truly Popnetic results.

SILVER TECH BREAKTHROUGH

Canadian Blood Services taps Facebookers' friends



One in two people will either need blood themselves or know someone who will, yet only 4% of the population donates. It was critical to reposition Canadian Blood Services (CBS) as a brand that can't be ignored.

Offline, the first-ever Canadian blood icon was created, alerting

Canadians to the fact that supplies are low and blood is needed. Online, Bloodsignal.ca was developed, with the goal of attracting 100,000 new donors annually within three years.

To hit donors-to-be, DDB used Facebook Connect linking to the microsite that hosted a

personalized video – pulling in statistics, visuals and audio narrative that works around each person's unique set of friends and activity.

In the first three months, CBS collected over 11,000 units of blood from new donors – exceeding its target by 27%.

Credits Client **Canadian Blood Services**; Agency **DDB Canada/Tribal DDB/Radar DDB**; CDs **Denise Rossetto, Louis-Philippe Tremblay**; ACD/copywriter **Matt Antonello**; ACD/AD **Paul Riss**; AD **Barry Lachapelle**

BRONZE TECH BREAKTHROUGH

Storming Juno gets interactive



Secret Location was tasked with extending the narrative of the docudrama *Storming Juno* via a riveting site incorporating film clips, photography and CGI. The immersive 360 environment allows viewers to navigate

through a 3D setting, where graphical "hotspots" serve as gateways to stories told by Canadian veterans and other witnesses. The film clips then fragment into a 3D interface that serves as a menu for story

selection. Clicking each fragment unlocks an actual veteran or eyewitness story from the beach on D-Day.

Credits Client **History Television**; Website **Secret Location**; Executive producer **James Milward**; CD, lead designer **Pietro Gagliano**; Technical director, lead developer **Ryan Andali**; AD, motionographer **Steve Miller**; Writers **Christopher Gagosz, Noora Abu Eitah, James Milward**

GOLD BROADCAST ENGAGEMENT

Endgame gets personal online



Credits

Client **Showcase**
Created By **Secret Location**
TV production company
Thunderbird Films
Executive producers **James Milward, Alan Sawyer**
Producer **CJ Hervey**
CD/lead designer
Pietro Gagliano
Technical director/lead developer **Ryan Andall**
Writer/director **Steve Cochrane**

Endgame Interactive is a transmedia episode created to extend the Showcase television drama *Endgame* online. The audience plays an interactive mystery where they take on a main role in the narrative, which is populated with information from their Facebook account. Fans interact with the cast, search for clues, question suspects and unravel the mystery in a cinematic and personal experience.

Endgame is an original series centred on brilliant chess master Arkady Balagan.

Traumatized by the murder of his fiancée, Balagan has become a prisoner in his luxury hotel, terrified to step outside. To pay his bill, Balagan starts solving mysteries using an unlikely band of hotel employees and chess fanatics to do his legwork.

Secret Location wanted to create an online execution that had the same high production values as the show and create a direct interaction with the show's charismatic star.

To carry the show online, they conceived of an original episode where viewers join Balagan's band of investigators and participate in putting the pieces together to solve a mystery.

The episode places the user's Facebook friends at the centre of the kidnapping mystery. The online experience is built on a platform that integrates social media directly into the story, posting cryptic messages to viewers' Facebook accounts and building the need to

share the content right into the story narrative.

The Facebook integration was continuously tweeted and blogged about around the world. The traffic numbers were very good for a show on a specialty channel, with over 300,000 page views and 100,000 visitors. The site won several prestigious online design awards including a Favourite Website Award (FWA).

BRONZE BROADCAST ENGAGEMENT

Swiss Chalet's Rotisserie Channel drums up interest



To push Swiss Chalet's iconic product even further into the public consciousness and drive sales, BBDO created a world media first. It bought an entire channel on Canada's largest cable provider that just broadcast one thing: six chickens turning continuously on a spit. To drive interest and viewership they shot teaser videos that launched on YouTube and Facebook.

Once the channel launched, promotion codes were

intermittently featured that gave deals on the rotisserie chicken viewers were watching.

BBDO broke the campaign to online media outlet (and *strategy* sister site) *Media in Canada*. The word spread and "Swiss Chalet" and "rotisserie" both became trending topics on Twitter. The agency then used what the public was saying about the Rotisserie Channel to create a new online video, showcasing quotes from actual tweets. Next came a TV,

newspaper, online and billboard campaign.

The goal was 10,000 coupon downloads over three months, but in week one, there was 13,707, and 32,546 after three months. There were over five million "likes" on Facebook, more than 28,000 new friends, 8,224 downloaded screen savers and chicken delivery orders went up 30% almost immediately. Overall, it has earned over 36 million free media impressions.

Credits Client **Cara Operations**; SVP, ECDs **Carlos Moreno, Peter Ignazi**; Copywriters **Kurt Hagan, Frank Macera**; ADs **Doug Bramah, Sungho So, Alice Blastorah, Johnny Pavacic, Jonathan Guy**; Media agency **MEC**; Production house **Radke Films**

GOLD EXPERIENTIAL ENGAGEMENT

James Ready calls back its caps



After a printing screw-up left millions of James Ready beer caps blank, its agency Leo

Burnett was asked to explain to confused customers what had happened. It chose to use direct as a way to address each drinker and fix the problem.

The brand launched a Blank Cap Recall. Any drinker who received a blank cap on their beer could mail it back and in return would get "something" from the brewery as compensation – anything from a toy hamster to a ping-pong paddle.

James Ready received thousands of caps from drinkers and continues to do so. The fans have been talking about the recall on Facebook and discussing the items they got back. The blank caps may have raised doubts but the recall proved that the brand really does appreciate its drinkers.

Credits Client **James Ready**; Agency **Leo Burnett**; CCO **Judy John**; CDs **Judy John, Lisa Greenberg**; Copywriter **Steve Persico**; AD **Anthony Chelvanathan**

SILVER EXPERIENTIAL ENGAGEMENT

Mini's virtual vending machine



The Mini Vending Machine was an interactive night projection in downtown Toronto. Minis in different colour configurations were shown and passersby were invited to interact with them by texting to a short code to select the Mini of their choice, which then drove around in a fun animation, making its way down to the bottom of the

Vending Machine.

A personalized SMS message was dispatched to participants, encouraging them to click through to a mobile-optimized web page to become a Mini Facebook fan.

Downtown high-traffic locations with a busy nightlife buzz were chosen for the projections. Each execution

was videotaped and sent to the national press.

The Vending Machine reinforced Mini's cachet and cool factor, creating PR and social media buzz in Canada and around the world. To cap it off, Mini's counterparts throughout Europe and Australia are bringing the Vending Machine to those markets.

Credits Client **Mini Canada**; Agency **Taxi 2**; ECD **Lance Martin**; AD **Jeff MacEachern**; Writer **Alanna Nathanson**; Media agency **Media Experts**; Animation **Hatch Studios**; Interactive **Fourth Wall**; Mobile marketing **Mythum**; Projection company **The Media Merchants**

BRONZE EXPERIENTIAL ENGAGEMENT

First United's street sculptures



To create awareness for the good that First United does in the homeless community, specifically that they help get people off the streets, DDB placed life-sized statues of homeless people on streets in downtown Vancouver. Upon closer inspection it became clear that there were no people inside

the soiled clothes. A cardboard sign reading "Help get someone off the street" accompanied each sculpture, along with a cup that contained slips of paper with directions to Facebook profiles of people who'd actually been helped off the street by First United, linking back to First United's website.

So far, PR has generated nine million media impressions. This includes newspaper and local television, as well as trade magazine coverage and numerous blogs. Although the main focus of the campaign was awareness, several people were moved to donate sizeable amounts to First United.

Credits Client **First United**; Agency **DDB Canada**; CDs **Cosmo Campbell, Dean Lee**; Copywriters **Kevin Rathgeber, James Chutter, Cameron Reed**; AD **Colin Hart**

GOLD PRINT ENGAGEMENT

Ikea's moving day



Credits

Client **Ikea Canada**

Media agency

Jungle Media

Creative agency

Leo Burnett

Creative group heads

David Federico,

Morgan Kurchuk

CCO **Judy John**

Other agencies involved:

Optimum Events, Grassroots

Advertising, Titan Outdoor

Advertising

Every year Ikea has a Summer Sale in Montreal. The sale coincides with a particularly busy July period of moving in the city, and it is sometimes difficult to get Montrealers' attention. Ikea needed to figure out a way to not only invite them to the sale, but help them out at this busy time.

Not everyone in Montreal actually moves on Moving Day (July 1), but a lot of them do, since fixed term leases typically

begin and end on this day. Ikea launched an experiential media campaign to make moving easier by providing people in Montreal with boxes (which can be very hard to come by during the weeks leading up to Moving Day).

The OOH execution featured Ikea-branded boxes people could take with them, printed with moving tips, checklists, a dinner offer for those who had yet to set up kitchens and an offer for Ikea furniture. The boxes were staged as wild postings around the city in easy-to-reach, high-traffic locations. If the boxes were taken, there was messaging underneath telling people to come back soon once they were replenished.

Also, 14-foot pyramids of moving boxes were placed in high-traffic areas of the city where an event team distributed them to desperate

movers. On top of all the OOH, Ikea took control of a radio station with a playlist of songs designed to keep people moving and directing them to the box locations.

More than 10,000 boxes were given away over the course of two weeks, and Ikea was sent thank-you emails and notes. Local media picked up on the offering and news of the "free Ikea boxes" grew online as well. But most importantly, the idea really paid off with sales at the Montreal stores up 37% from last year.

SILVER PRINT ENGAGEMENT

TVO's tiger next door



TVO, Ontario's publicly funded media organization, found it had a significant portion of viewers 65+ but was lacking engagement with the burgeoning younger viewer and future donor.

The impetus was to contemporize and re-colour TVO by engaging a younger demo where they work and live, by highlighting some of the more intriguing programs TVO had to offer, like *The Tiger Next Door*, a disturbing documentary about wild tigers kept in captivity in North America.

United by the tagline "TVO makes you think," the campaign launched the fall schedule and

drove to TVO.org. The idea was to change the perception of TVO by reaching the target during moments of quiet contemplation and small talk, such as in an elevator. To promote *The Tiger Next Door* the agency took advantage of the media itself, turning elevators into tiger cages. Consumers entered "the cage" and could immediately feel like a trapped animal. The elevators were surrounded with posters to keep that feeling top of mind.

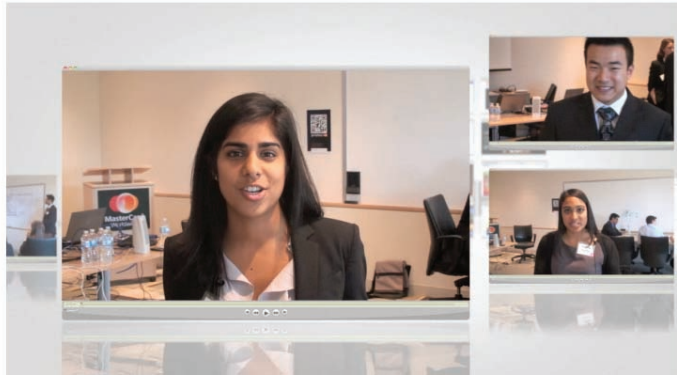
Online, the agency utilized rich media ad units and video-embedded banners and highlighted the time-sensitivity and compelling content. Through

Facebook's Social Ads and the TVO Twitter account, it reached existing TVO fans and recruited others with paid exposure and viral response.

The campaign earned 5.6 million media impressions, and audience viewership overall for *The Tiger Next Door* grew by 29%. Viewers 45 to 65 grew by 7%. During the course of the campaign, clicks to the TVO home page increased 28% and clicks to the schedule page increased 19% year over year. Facebook over-delivered on planned impressions, expanding the TVO fan page by 50% by campaign end.

Credits Client **TVO**; Agency **Leo Burnett**; CDs **Judy John, Lisa Greenberg**; Group CD **Kelly Zettel**; Copywriter **Matthew Williamson**; AD **Rob Trickey**

MasterCard's digital intern hunt



Credits

Client **MasterCard**
Agency **MacLaren McCann**
ECD **Mike Halminen**
Group CD **Dave Stubbs**
AD **Jeremy Lenz**
Copywriter **Sarah Deziel**

MasterCard Canada wanted to hire four digitally savvy interns to work in the marketing and product solutions group at the Toronto headquarters. They recognized that the success of the company depends on the quality of people they hire, and they wanted the brightest, most qualified interns. To that end, they knew they had to reach candidates in a new way

– not by posting ads on campus job boards.

MasterCard historically received no more than 30 applications for intern positions. They wanted to surpass this number with worthy, pre-filtered candidates. The campaign itself needed to reflect the well-known “priceless” positioning and be something students would talk about.

The intern call had to appeal to 18- to 23-year-olds so the look, feel and use of technology had to be relevant and enable an innovative application process.

The agency created the “Social Interview” – an elaborate online exercise that used social media to pre-screen candidates and find the best and brightest interns.

Posters on campuses featured QR codes and shortened URLs so that smartphone-equipped students could access info about the program. This took them to a Facebook fan page where a “like” unpacked the info they needed on how to apply. Students then went to LinkedIn to upload a resume, cover

letter and a link to “something creative” that further demonstrated their digital know-how. Applicants then had to follow MasterCard on Twitter to find out next steps.

In the end, students that successfully completed the application process had also demonstrated their understanding of the digital landscape. Candidates that also created something unique and compelling were invited to meet the selection team in a one-day workshop and face-to-face panel interview.

The campaign exceeded all expectations, with 532 qualified candidates. Facebook fans grew by 400% in four weeks – establishing a channel for future engagement – and 46% of MasterCard Twitter conversations were about the intern program. MasterCard hired an extra intern because of the quality of the candidates, and the Social Interview process is now part of MasterCard's global recruitment effort.

BRONZE PRINT ENGAGEMENT

BC Hydro's sensory experience



BC Hydro, through its Power Smart program, is faced with a unique challenge: trying to get British Columbians to use less of what it sells – electricity.

Research showed that energy waste isn't perceived to be that bad because we can't see it. BC Hydro needed to help people see when energy is being used, and when it can be saved.

As a complement to TV, print,

radio and TSA creative, a high-traffic storefront was created with a motion sensor display that integrated energy efficient LED lights, semi-transparent film and lasers sensors.

The lights behind each word in the message “Let's be smart with our power” only turned on when someone passed in front of them, bringing to life the idea of only using the power you need.

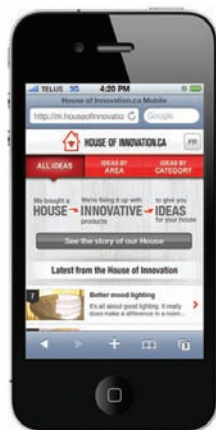
A QR code and URL drove to the Power Smart section of BC Hydro's mobile site where offers, tips, product rebates and links to Facebook and Twitter were found.

Over the 38 days in market there were 142,880 interactions with the boards, and 91% of British Columbians agreed that they would be “doing more” to save power since seeing the campaign, an increase of 6%.

Credits Client **BC Hydro**; Agency **DDB, Vancouver**; CDs **Dean Lee, Cosmo Campbell**; Copywriters **Neil Shapiro, Katie Ainsworth**; AD **John Larigakis**; Media/production company **The Media Merchants**

SILVER DIGITAL ENGAGEMENT

Canadian Tire's house that innovation built



The Canadian Tire House of Innovation was an agency initiative that grew into one of the retailer's biggest commitments of the year.

Recently, Canadian Tire's innovation scores softened in tracking research. To reverse this decline, Taxi thought, who better than Canadian Tire to teach Canadians how to do things around the house?

Canadian Tire became Canada's first retailer to become a

homeowner. It bought a house that needed some work and took on a long list of repairs and decorating projects. The efforts were filmed to educate homeowners on how to do home improvement projects using innovative products. It then launched HouseofInnovation.ca to showcase the work.

The House of Innovation launched as part of the larger new "Bring It On" brand campaign. In the first month,

more than 105,000 unique visitors spent an average of more than five minutes on the site. In a single 24-hour period, a YouTube mosaic expandable banner generated 8,812,314 impressions and 39,389,550 interactions. There have been more than 3.5 million views of the anthem video that explains the program and invites people back for future installments. Seems like Canadian Tire has one of those houses people like to visit.

Credits Client **Canadian Tire**; Agency **Taxi**; Co-ECDs **Darren Clark, Jason McCann**; CDs **Stefan Wegner, Nathan Monteith**; AD **Andrew Hart**; Writers **Chris Davies, Jen Durning, Jono Holmes, Geoff Morgan**

SILVER DIGITAL ENGAGEMENT

Skittles touches the rainbow



Over the last several years, Skittles communications had been mainly limited to TV, and there was little opportunity to engage with the brand unless you were a Facebook fan.

With touch technology spearheading a new generation of digital interaction, BBDO wanted to show people what happens when they actually "Touch the Rainbow." But it didn't invent a new kind of touch

screen, it simply asked people to touch their computer screen and then watch as their finger played a starring role in five online ads.

Fingers fought crime, hitchhiked, befriended cats and even went to war.

The videos were hosted on a branded Canadian Skittles YouTube channel, seeded to nearly 300 blogs and linked to on Skittles' Facebook page. In addition, a masthead on the

YouTube homepage ran for two days, and promoted video ads ran on YouTube for two weeks.

Within three days, the videos had over 1.5 million views and exceeded the campaign target of 800,000. Over a month, they received over five million views and were featured on 2,200 blogs. The Skittles videos elicited over 104,600 comments, 88,000 Facebook shares and 5,000 tweets.

Credits Client **Wrigley Canada**; Agency **BBDO Toronto**; SVP, ECDs **Carlos Moreno, Peter Ignazi**; Writer **Chris Joakim**; AD **Mike Donaghey**; Production company **OPC**; Online production **Lunch/Pixel Pusher**

BRONZE DIGITAL ENGAGEMENT

SunChips makes a fuss



When SunChips's compostable bag turned out to be very noisy, the U.S. abandoned it, but Frito Lay Canada stuck with it. Capital C's objective was to reverse the consequent sales decline.

The "Hear What the Fuss is All About" campaign leveraged social media via videos featuring Frito

Lay reps explaining the decision, which were posted on YouTube with links to a Facebook page.

Advertorials in major papers drove to Facebook, where consumers were encouraged to assess the noise level, and if they still believed it was too loud, SunChips would send them a pair

of headphones.

Within 48 hours, the campaign had garnered 3,992 (now 8,200+) Facebook "likes" and 55 million media impressions, and sales show positive momentum.

Credits Client **Frito Lay Canada**; Agency **Capital C**; CD **David Horovitch**; Copywriter **Christopher Loudon**

JWT's Brandaid solution



Started in 2009, the Brandaid Project is a social enterprise that launches new brands from poor countries. When it began, it focused on branding and launching artisan microenterprises in Haiti.

JWT created a direct mail campaign soliciting the help of advertising agencies, their clients and sponsors. It sent one-of-a-kind works of art (created by Brandaid artisans from different

countries) to presidents and creative directors. Each artisan object was selected based on fit with one of the agency's top clients. Attached to these works of art was a recruitment DVD that challenged agencies to help.

The DVD pointed out that it's fairly easy to build brands for big, multinational clients but wondered if the agencies were good enough to build brands for small, impoverished artisan communities. JWT used the television ads the agencies had created for their own clients to make the point.

Five agencies and numerous creative volunteers have come forward to participate in the launch of new brands. JWT also helped create some of the brand identity elements for two artisan communities and helped complete banner ads, viral videos and webisodes

– the first integrated marketing program ever for an artisan microenterprise.

These efforts contributed to landing a major order with Macy's (called Heart of Haiti) that launched in October 2010. The Macy's deal reignited the prospects for the artisan sector in the country and demonstrated a new brand and marketing-oriented development model.

The Brandaid Project is anticipating the launch of multiple brands from Haiti and other countries over the next 18 months – with the creative support of committed agencies.

Credits ECDs **Martin Shewchuk, Paul Wales**; ACD/AD **Andy Brokenshire**; ACD/copywriter **Dean Hore**

Workopolis works from home



Even though Workopolis is Canada's largest online job site, it had only 1,000 Facebook supporters. Zulu Alpha Kilo wanted to boost that to 50,000, and achieve 10 million earned media impressions.

A study of Workopolis users revealed that what mattered most to jobseekers was commute times. A staggering 82% of respondents stated that if they could work from home they wouldn't be so quick to change jobs.

The agency therefore proposed

a "National Work From Home Day." It repositioned the existing Workopolis Facebook fan page as the hub of the movement, and educated Canadians about the benefits of working from home through a series of Facebook and print ads. Workopolis partnered with WWF Canada to align with their movement to reduce climate change.

In the first five months, the number of Workopolis Facebook supporters grew from 1,000 to over 65,000. National Work From Home Day attracted substantial

media attention from CBC's *The National*, *Global News* and the *Globe and Mail*, generating over 20 million earned media impressions.

As a surprising outcome, on Nov. 24, 2010, Liberal MP Mike Savage stood in the House of Commons wearing a branded Workopolis tie and introduced the Workopolis Work From Home Day as Standing Order 31. The movement was met with cheers from members of every party, and Workopolis was praised for being behind such a cause.

Credits Client **Workopolis**; Agency **Zulu Alpha Kilo**; PR **Environics Communications**; CDs **Zak Mroueh, Joseph Bonnici**; Copywriter **George Ault**; AD **Simon Au**; Digital production **58Ninety**

A+OMIC AWARDS

Jury

Co-chairs

Lauren Richards

Media consultant

A 28-year veteran of the media services industry, Lauren Richards was most recently CEO of Media Experts, one of Canada's largest independent media strategy and negotiation companies. Prior to joining Media Experts, Richards led the Canadian operations of Starcom MediaVest Group and Cossette Media through periods of tremendous growth.

Richards served as the first Canadian judge for the Cannes Media Lions, and was Canada's representative again in 2009. A multiple Lion winner, Richards was also recognized as Media Director of the Year by *strategy* in 2009 and a Global Innovator of the Year by the *Internationalist* magazine that same year.



Mark Childs

VP marketing, Campbell Canada

Mark Childs has 20 years of proven marketing and sales leadership experience in consumer packaged goods. Prior to his Campbell role, he held positions at Tribute Entertainment Group and Kellogg Company in Canada, the U.K. and the U.S.

Childs contributes to the Association of Canadian Advertisers board and the Advertising Standards Canada children's advertising committee. He was the 2009 CASSIES judging chair and a New Product of the Year Canada judge in 2010 and 2011.

Childs is the co-founder and 2008-2010 chair of Campbell Company's global gay and lesbian employee network, OPEN (Our Pride Employee Network). He also volunteers as Advisory Board Director for PFLAG Canada and Out on Bay Street.



Advisory board executive committee



Nick Barbuto

VP digital solutions Cossette Media

As the strategic lead of interactive media product, Barbuto works on brands such as Nike Canada, Telus, PlayStation, General Mills and Bank of Montreal. A seasoned online marketer, Barbuto and his team innovate in the in-game, mobile and interactive out-of-home spaces. He has spoken at industry events through his work with the Interactive Advertising Bureau of Canada, where he was an active board member in 2003 and 2004. Outside of work, Barbuto has launched and grown numerous online properties.



Mark Bishop

Partner and executive producer Marblemedia

As partner and co-founder of Marblemedia, Bishop is responsible for building strong relationships with broadcasters, content developers, technology partners and investors. Bishop plays a key role in developing both television and interactive projects that tell unique stories across multiple platforms.

At the 2008 Canadian New Media Awards (CNMAs) Bishop was named Producer of the Year and Marblemedia was named Company of the Year. Bishop has been nominated for multiple Gemini

awards and for Educator of the Year at the 2003 CNMAs.



Alan Dark

Executive director CBC Media Sales & Marketing

Dark joined CBC Media Sales and Marketing as executive director in January 2010. Dark is responsible for leading CBC's national and regional digital, specialty and conventional television sales teams and a cross-functional marketing team specializing in partnerships and branded entertainment. Prior to joining CBC, Dark was director of sales for the CTV Digital Media Group and director of broadcast sales at Canwest Media Group.



Stephen Jurisic

Partner and creative director, John St.

Jurisic has worked at Bozell, Roche and Partners, McCann-Erickson, Saatchi and Ammirati Puris where he established himself as one of the top art directors in Canada. In 2000 Jurisic was named co-CD of A&P with Angus Tucker before leaving for John St. He has chaired the Marketing Awards, the Bessies, *strategy* magazine's Shift Disturbers think-tank and served on the Cannes jury in 2009. John St.'s portfolio ranges from "classical" advertising to online

gaming virals for clients such as Holiday Inn, Tetley, Auto Trader, Warchild, Maple Leaf Foods, Ideazon and Girl Guides of Canada. Jurisic and the rest of John St. are multiple CASSIES Award winners and have received a slew of other accolades.



Sharon MacLeod

Brand building director Unilever Canada

MacLeod is best known for her expertise in consumer behaviour, her creativity, and as the driving force behind Dove's Campaign for Real Beauty. A true visionary in her field, MacLeod challenges traditional marketing and business practices, believing that professionals like her can extend the power of brands to positively impact the lives of women everywhere.

Convinced that Canada is the ideal place to launch bold, progressive branding programs that can succeed on a global stage, MacLeod became brand building director with Unilever Canada. Her work has been recognized by consumers and industry peers alike.



Graham Moysey

General manager AOL Canada

Moysey has 15 years of experience in both traditional and new media. In his role at AOL, Moysey is responsible for

working with global execs and the Canadian leadership team to oversee the development and execution of the business strategy around AOL's core objectives of content creation and advertising solutions.

Before joining AOL, Moysey served as SVP/GM of digital media at Canwest Global, and as VP of sales and business development for Sympatico and MSN. Moysey also serves on the national board of directors of the Interactive Advertising Bureau of Canada.



Barbara Smith

Director of brand engagement, the Globe and Mail

Smith is responsible for trade advertising, sponsorships and events, sales training and advertising research. She also leads the marketing services team in the branding and creative development of all sales support materials.

Smith started out on the account side, working primarily in the financial services and retail sectors.

Throughout her 30-year career, Smith has managed to work with a variety of famous Canadian brands. Her last agency assignment was at Vickers & Benson Arnold running the federal and provincial accounts, where "challenged" budgets called for innovation and creativity.

TAKING ON THE NEW
B2B HOW TO WIN
IN A WORLD OF CHANGE



The Old way of doing B2B is history.

COME FACE2FACE WITH THE NEW B2B.

10.19.2011

Appel Salon, Toronto Reference Library

REGISTER TODAY at www.the-cma.org or call 416-645-3281

CANADIAN
MARKETING
ASSOCIATION

CMA

Learn how to win in a World of Change.

B2B markets are changing exponentially. So are customers. They want control, and are using web-based tools to get it. That means your lead generation, sales productivity and retention efforts need rethinking. That's why we've gathered the leading thinkers and practitioners to teach you how to get the new measurement techniques, new technologies and new ways of reaching and engaging buyers working for your business.

This is the B2B conference senior decision makers can't afford to miss.

Silver Sponsors

TERADATA
Raising Intelligence

EQUIFAX

Luncheon Sponsor

ROGERS

Refreshment Breaks Sponsor

sas | THE POWER TO KNOW.

Speaker Sponsor



Twitter Concierge Sponsor

Maritz

Creative Sponsor

J&K
JANIKELLEY MARKETING

Print Sponsor

Bassett
DIRECT



OUTSTANDING NEW CAMPAIGNS

BY JONATHAN PAUL



SMARTSET HITS THE SMALL SCREEN

advertiser: **SmartSet**
 agency: **Bos**
 CD: **Gary Watson**
 AD: **Jennifer Saunders**
 writer: **Joanna Barrs**
 designer: **Jeffrey Rosenberg**
 account supervisor: **Maddie Gauthier**
 account director: **Sebastien Moise**
 prodco: **Holiday Films**
 director: **Lena Beug**
 executive producer: **Josefina Nadurata**
 producer: **Amalie Bruun**
 DoP: **Tico Poulakakis**
 editorial: **Bijou Edit**
 editor: **Ross Birchall**
 music: **Vapor**
 photographer: **Cheyenne Ellis**

SmartSet has reinvented itself. The Canadian retailer, which boasts 158 stores across the country, has launched a rebranding effort featuring its first-ever TV ads, its largest campaign to date.

Targeting fashion-conscious women in their late 20s, the new positioning shows the retailer as an on-trend, everyday-wear boutique that's in tune with its customers' lifestyles, offering clothing options for "all the living you do in between." It was developed over nine months by a team from the Montreal and Toronto offices of Bos (appointed AOR in December 2010), along with Chemistry Branding, Loda Retail Design and Vision Critical Research.

Lighthearted TV ads touting SmartSet's role in celebrating the moments leading up to the big ones, like getting engaged, aim to differentiate the retailer by honing in on lifestyle rather than a singular focus on clothes and models. One TV ad, for example, features a woman who's on the path to meeting Mr. Right. SmartSet offers her just the right outfit she needs along the way even though it involves first meeting Mr. Wrong.

"We figured it was time to turn the camera around and really try to get into the lives of our targets and understand what's important to them, the whole idea being to connect with them on a more emotional basis rather than doing the traditional fashion spread," says Gary Watson, CD, Bos Toronto.

More stylish labels for bags, garments and accessories that feature a softer, more feminine scheme and font – so as to not hijack the apparel – are part of the mix. Print and online ads, as well as in-store POS, complement the TV spots. Media was handled by Media Experts.

SmartSet's in-house creative department will be helping Bos' graphic design team to roll out the retailer's new look over the next few months.



RICKARD'S PRE-MOVEMBER MO-DOWN

Rickard's is pitting 'stache against 'stache in a mega mo throwdown that stands to change the face of fashionable Canadian facial hair. The Molson Coors brand has teamed up with the Movember organization to help raise awareness about prostate cancer through a contest that's encouraging Mo Bros and Mo Sistas across the country to pick a side and battle it out to see which moustache reigns supreme.

The Facebook-housed effort developed by CP+B Canada, which was recently dropped as AOR by Molson Coors, has attributed a different moustache style and personality to the four different Rickard's flavours: the Red Imperials, White Walruses, Blonde Handlebars and Dark Chevrons. The goal is to have people pick a side based on their flavour or moustache preference and then duel another mo in rowing, wrestling or fisticuffs contests. Animated moustaches have at it, with points awarded to the winner. Points are also available by uploading pictures that show the progress of one's mo growth. The pics can be used in an online flipbook to help participants monitor their mos.

"Rickard's has aligned with a cause that's just as passionate as we are," says Aaron Bilyea, senior brand manager, Rickard's. "It enables Rickard's to connect on a deeper level to one of our core consumer groups while spreading the word for a cause that affects one out of six men."

The contest is being promoted with a *Gangs of New York*-style online spot featuring two old-time moustached men facing off, as well as in-store with limited-edition cans representative of the four mos. The 'stache with the most points at the end will win, though Darren Richardson, CD, CP+B Canada, says this is a contest that steers away from the winner/loser mentality.

"It's not [really] a competition," says Richardson. "It's all about the cause."



advertiser **Rickard's, Molson Coors Canada**

agency: **CP+B Canada**

CDs: **Darren Richardson, Michael Murray, Aaron Starkman**

Design director: **John Thai**

ADs: **Benson Ngo, Mark Scott**

copywriters: **Scott MacGregor, Mike Dubrick**

designers: **Dylan Royal, Justin Aitchenson**

illustrator & animation: **Blame Your Brother**

integrated head of interactive production: **Jen Dark**

interactive technical director: **Chris Czege**

experience director: **Bo Zou**

copy editor: **Siobhan Grennan**

flash developer: **Matt Grannary**

quality assurance: **David Eyres**

integrated producer: **James DeMello**

prodco: **Untitled Films**

director: **Wendy Morgan**

executive producer (prodco): **Lexy Kavluk**

agency producer: **Kyle Trotter**

editorial company: **Stealing Time**

editor: **Geoff Ashenberg**

content management supervisor: **Christine Macdonald**

cognitive anthropologists: **Ryan Roberts, Doug Potwin**

president/CEO CP+B Can/group account director: **Shelley Brown**

VP/director of cultural & business insights: **Sub Nijjar**



Bio

Born: Winnipeg, MB., Nov. 20, 1959

Education: Box completed a BA, followed by a Bachelor of Education, at Queen's University, and originally planned to become a teacher.

Career: From 1997 to 2007, Box was the VP of operations for Starbucks in Canada. She joined Holt Renfrew as SVP of sales and operations in 2007, expanding her remit to SVP of sales and marketing in 2010.

Size of team: She oversees 50 people altogether, including a marketing department of 25.

Right: Holt Renfrew's window displays hint at the whimsy that awaits inside.

No place like Holts

Hang on to your ruby slippers. Alix Box, SVP of sales and marketing, is attempting to duplicate Holt Renfrew's record sales year with an increased focus on in-store adventure

BY MELINDA MATTOS

The shop windows at Holt Renfrew trumpet "There's no place like Holts." For Alix Box, SVP of sales and marketing, this new brand positioning is more than just a tagline – it's a call to action.

Last year was a record-breaker for the privately held retailer, with sales reported to be up 10% from 2009 (Holt Renfrew confirms "double digit increases" but won't comment on specifics). Box says the company anticipates even stronger growth in 2011, with gains expected in both sales and profits. But to keep this momentum going – especially as U.S. competitors like InterMix creep across the border and The Bay takes aim at affluent shoppers – differentiation is key.

For Holt Renfrew, this means offering an in-store experience that can't be found elsewhere, complete with exclusive product lines, talk-of-the-town events (like Jean Paul Gaultier's first Canadian appearance, which happened in June) and a dash of star treatment for everyone who walks in the door.

"There's no place like Holts" captures what the brand's most active customers say about the store, Box explains. Developed and executed with Capital C in Toronto, the positioning launched this summer via store signage and windows, and will become more visible throughout the fall.

"It's a great way of demonstrating the emotional connection we have with our customers," Box says. "At the same time, it sends a really warm and welcoming invite to those who might not visit us as often."

Warm and welcoming may not be the first words that jump to mind when consumers think about the 11-store luxury retailer – at least not for those without a trust fund – but ever since former Canadian Tire exec Mark Derbyshire took over as

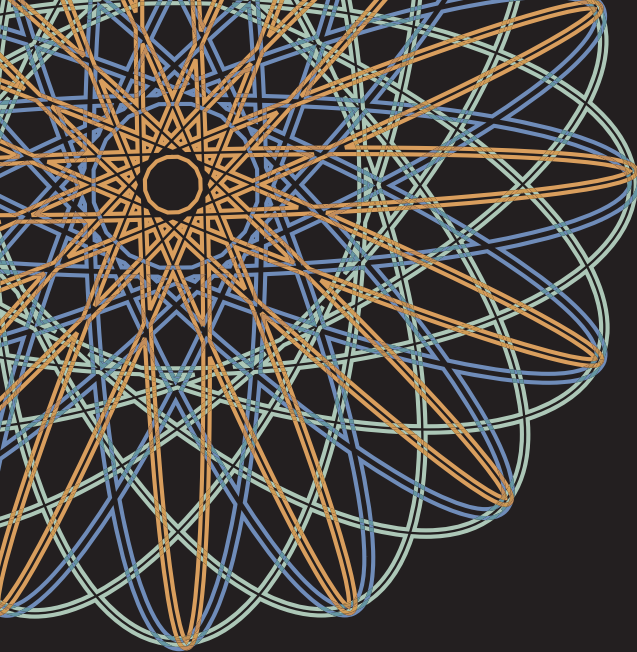


president in January 2010, Box says there's been an increased focus on making customers feel at ease.

For instance, name badges were introduced last year, which Box says is "a small mechanism, but [one that] goes a long way to breaking down that barrier."

"There's also a sensory piece," she continues. "Do I see someone demo-ing fragrance? Is there a chair at the Bobbi Brown counter with a customer in it, and a makeup artist making them feel great? Are the sales associates being attentive?"

The in-store music mix has been tweaked, too, replacing stuffy instrumentals with more



The Globe and Mail presents the
PREMIERE SCREENING of the
2011 Cannes Lions
Advertising Film Reel

Join The Globe and Mail and Paul Lavoie, one of Canada's most influential advertising creatives, for Toronto's premiere screening of the world's best commercials. Entertaining, provocative and often humorous – see how these ads push today's boundaries and set new ones for tomorrow's advertisers. Come out and help celebrate Canada's award-winning status in this elite group.

Purchase tickets at cannesscreening.eventbrite.com

For more information about our upcoming screenings,
visit GlobeLink.ca/cannesscreenings

Date: October 13, 2011

Time: Cocktails at 5:30 p.m.
Screening begins at 6:15 p.m.

Location: Eglinton Grand Theatre,
400 Eglinton Ave. W., Toronto

Tickets are \$35, which includes
one drink ticket and hors d'oeuvres.



The Globe and Mail
is proud to support
The Friends of NABS

who

contemporary tunes, which Box says has been a hit with customers and staff alike.

There's also been an increased emphasis on in-store animations, ranging from a self-serve candy cupboard to real-life cupids strolling the shop floor on Valentine's Day – efforts that don't contribute directly to the bottom line, but make the store a more exciting place to shop.

"We're not a department store, we're a specialty store and we offer unique experiences – I call it the treasure hunt," Box says. "Our customers are very cosmopolitan, they shop abroad, and yet there's that relationship that brings them back to Holts."

With the holiday season just around the corner, Holt Renfrew is preparing to ramp up its in-store antics even more. The holidays are key for any retailer, and Box says the season typically accounts for 30% of store sales.

"The holiday season really helped catapult us to having a record year [in 2010]," she says. "We hit our targets a full month before the year ended."

Last year's "Happy Christmas" was also the store's first fully integrated marketing campaign, which was recognized by a Retail Council of Canada award for its strong and consistent message across print, online, PR and in store. Campaign creative played up the excitement of receiving a gift in Holt Renfrew's iconic magenta box, while the store environment tapped into the

I want the
fairy tale



Above: Holt Renfrew's Montreal store hosted designer Jean Paul Gaultier's first Canadian appearance in June.

Below: The store's style guide comes out six times a year, with a print run of 500,000 each time.

social aspect of the season, with choirs singing and pianists stationed at grand pianos.

This year's campaign promises "Happy Christmas on steroids," according to Box, with more in-store activity, a thicker holiday style guide (with 120 more gift items than last year) and pop-up shops from Paul Smith and Burberry.

For the first time in the retailer's history, Holt Renfrew's famous magenta bag will be emblazoned with a holiday message. A more eco-friendly, fully recyclable version of the bag will also be introduced in late fall. (The current version is recyclable only once the cord handles have been removed.)

This fall has also seen the retailer launch a charitable partnership with Michael Kors, selling 10,000 leopard-print cashmere scarves for \$50, with proceeds going to the Canadian Breast Cancer Foundation. Holts previously partnered with Marc by Marc Jacobs and Canada Goose on similar programs.

The \$50 price point and charitable focus make the scarf an ideal welcome item for new customers, Box says. Launched in mid-September, it was available for purchase online a week and a half before hitting stores, with Facebook and Twitter as they key channels for getting the word out.

While Holt Renfrew's interest in the digital world is growing, it isn't new. In 2009, the retailer paid tribute to fashion bloggers from around the globe (including Toronto's own Anita Clarke) with national window displays, and hosted a visit from fashion photographer and blogger Scott Schuman, the man behind TheSartorialist.com.

Now the store is preparing to unveil its very own fashion blogger, a strategy that's been developed in consultation with Capital C and will call upon the strengths of digital agency Nurun. The blog will debut during the holiday season, with tips on party hosting and what to wear, as well as gift ideas.

"Our customers have said they want to engage with us that way," Box says, noting that a blog will help them reach style-savvy shoppers who may not have tried Holts yet.

The brand has recently added a social media content manager to its digital team, who will help build up the blog.

Talking to more of the store's customer base more often, across all touchpoints, is a priority for Box.

To this end, the frequency of the e-newsletter has been increased to twice a week, segmented based on gender, product availability and relevance to the particular market.

The approach to print has also been refined. In previous years, the store sent out luxe coffee table books twice a year, reaching an audience of 50,000 each time. Now they've switched to style guides, issued six times a year, with a print run of 500,000.

The results so far have been promising. "We're seeing lapsed customers return, we're seeing customers come in more often, and at the same time our high-value customers are coming even more often," she says.

It's worth noting that the boost in store sales and visits has come alongside a management decision to do away with discount pricing.

"We became less promotional and drove more full-price sales by creating other compelling reasons for customers to visit the stores so we can make them feel great and look good," Box explains.

The management team has put together a five-year plan, she says, and so far it appears to be working. But the real challenge will be maintaining that growth.

"[You have to be] bigger and better every year," Box says. "That's the game in retail, you always have to lap yourself, and figure out how to do more. I've always lived under the mantra, 'Success breeds success.' It really inspires people to do even better." ■

MARKETING RESEARCH & ANALYTICS
SPONSORED SUPPLEMENT

Insight drives innovation.

In this ultra-competitive business environment the formulation of unique insights about customer behaviours, characteristics and motivations can be a crucial source of advantage.

Strategy's November supplement delves into the most recent innovations in **Marketing Research & Analytics** affecting the Canadian marketplace. If you are a marketing research company or provide analytics solutions through professional services or software, then you won't want to miss this once-a-year opportunity to get in front of top decision-makers at Canada's leading marketing organizations.

Strategy's unique format will profile your company alongside other leading firms in the industry and, through a detailed interview process, allow you to tell your company's story to explain what differentiates you from the rest.

strategy

COMMITMENT DATE:
OCTOBER 13

CONTACT RUSSELL GOLDSTEIN: RGOLDSTEIN@BRUNICO.COM
OR 416.408.2300 x700

ENTERPRISE'S NEW WAY GETS MIXED REVIEWS

BY JONATHAN PAUL

Enterprise Rent-A-Car has released a new TV campaign centred on the company's values, which uses Canadian employees to spread the word about the "Enterprise Way." The campaign diverges from the company's long-time tack of spotlighting its "we'll pick you up" service, which came to Canada when Enterprise first started advertising here in 2004. Initially launched in the U.S., the new effort aims to stand out in a category where customers see little difference between companies via its focus on values like customer service and heritage.

Two of eight American TV ads, developed by St. Louis-based Cannonball, have been re-shot using Canadian employees. "Pretty Simple" focuses on Enterprise's efforts to treat people the way they want to be treated, and "Listening" highlights how employees tailor customers' experiences based on their needs. Enterprise has also produced a spot on its sponsorship of the NHL, making for six in total (three English, three French). "We want to be very true to the brand and that's the one thing, regardless of where you go, that's the same," says St. Louis-based Jim Stoeppler, brand director, Enterprise. "Our goal is to elevate the brand and really strive to make that emotional connection." We asked **Jeremy Bell**, partner, Teehan+Lax, and **Tammy Cash**, director of marketing, Front Street Capital, whether Enterprise's effort will hit the mark north of the border and what they might have done differently.



OVERALL STRATEGY

Bell: If the strategy was to differentiate itself, I'd argue that Enterprise missed the mark. A quick visit to the Avis website reveals they are running a very similar campaign ("We're in the business of treating people like people. Real renters, real employees, real stories.") with a series of commercials much like these new Enterprise spots.



Cash: The Enterprise campaign has an aw-shucks, folksy appeal, which works well. It's a good fit, given their personal service-based business. It stands out in a market segment that's saturated with price-driven, commodity-oriented ads. Changing their approach to focus on core values will resonate with consumers. Using actual employees, who are delivering the message in an informal/approachable manner, will help foster trust and connection with the audience.



CAMPAIGN ELEMENTS

Bell: Aesthetically and tonally, these commercials are vastly superior to previous campaigns run by Enterprise. They aren't especially entertaining, but they do succeed in painting the brand in an honest and friendly light. However, the final voiceover ruins the atmosphere – the delivery seems disingenuous.

Cash: Although there is plenty of strong messaging, the piece has the potential to run flat rather quickly. After you've seen one, you've seen them all. Adding some humour or focusing on the individual human experiences would help keep the campaign appealing over the long run. It might also be more impactful with music that has a broader familiarity and perhaps something a bit edgier, so that the softhearted caring feel of the campaign doesn't become too saturated.

WHAT WOULD YOU DO?

Bell: I think the American versions would have been effective if run in Canada as is (the Avis similarities notwithstanding), and instead I would have put the production budget towards updates on Enterprise.ca. Their current website contradicts the tone of these commercials, causing any newly created brand value to evaporate as visitors enter a dated, impersonal experience. The simple addition of lifestyle imagery and a link to the American commercials would help construct a more cohesive brand platform.

Cash: While it may be true that the experience Enterprise offers customers is universal, simply re-shooting the U.S. ads runs the risk of underestimating the Canadian identity. As Canadians, we don't consider ourselves to be Americans, we never will. While I believe the campaign will be well received, I would feature well-known Canadian music and landmarks as well as re-shooting with Canadian employees.

advertiser **Enterprise Rent-A-Car**; agency **Cannonball, St. Louis**; CCO/copywriter **Steve Hunt**; CD/AD **Joe Bishop**; producer **Larry Israel**



RAMP UP FOR... **DIGITAL MONTH**

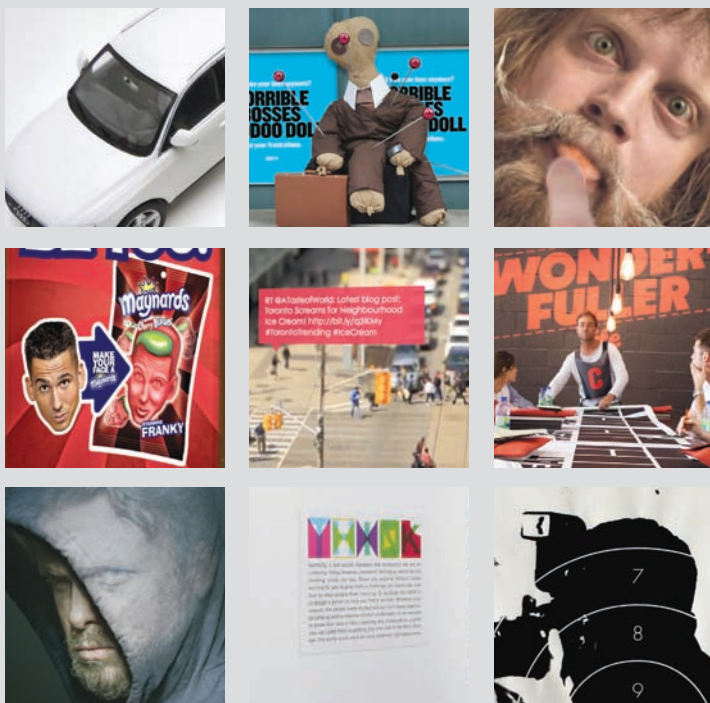
JOIN US FOR THESE DATES:

- November 1st: TTC Kick-off Event
- November 7th: Digital Day
- November 17th: Media Innovation Awards
- November 25th: CMA Awards

For details visit: onestopmedia.com/events



[CREATIVE AGENCIES]



Raising the bar ▶

To participate in this supplement, agencies had to meet one or more of the following criteria: 1) it must have been shortlisted for the Agency of the Year competition in the past three years, or 2) placed in the top 20 of Strategy's 2011 Creative Report Card (published in February 2011), or 3) won either the Best of Show at the ACE Awards, Anvil Awards, Lotus Awards, Ice Awards or the Grand Prix Créa in the past two years.

It's no secret that today's consumers are incredibly good at ignoring ads. They're bombarded with marketing messages everywhere they turn, from banner ads on their iPads to billboards jostling for their attention during their morning commutes. That's why it's more important than ever before for marketers to constantly strive to find new and innovative ways to connect with their target audiences. After all, if you don't do something different, you're just not going to get noticed. It's as simple as that.

To make matters even more challenging, marketing budgets are shrinking as media continues to become more and more fragmented. There are more places to be, with less money to get there with. Luckily, marketers aren't in this battle alone. The country's top ad agencies are on the case, too, cunningly crafting ways to get brands noticed in an overly saturated media landscape.

This focus on breaking through the clutter has resulted in some pretty out there executions over the past year. BBDO created a TV channel devoted to chickens spinning temptingly on a Rotisserie. Lowe Roche managed to turn Petri dishes full of bacteria into a new ad medium. Crispin, Porter + Bogusky sent three students on an international "living experiment" armed only with their Windows-equipped PCs. Zulu Alpha Kilo's Workopolis campaign is currently being discussed in Parliament. The Hive is putting consumers' faces on Maynards candy. Juniper Park featured actual Virgin Mobile customers to create truly authentic ads. Amuse created a cathartic venting session for frazzled workers complete with a giant "boss" voodoo doll leading up to the Horrible Bosses theatrical release. And DDB partnered with Google Maps to enable potential visitors to virtually explore Canuck destinations for the Canadian Tourism Commission.

Many agencies are even finding new ways to overhaul the creative process itself. Case in point: Sid Lee, which ran an intensive boot camp for eight aspiring creative directors from around the world, culled from a pool of over 400 applications submitted via the shop's Facebook page.

Intrigued? You should be. Read on to see what else these incredibly innovative agencies have been up to this year.

Lowe Roche | Innovate or die



Just when you thought you'd seen everything, Lowe Roche rolls out the world's first bacterial billboard. The agency concocted the novel new medium comprised of bacteria and fungi in Petri dishes to support the theatrical release of the Warner Bros. pandemic thriller *Contagion*. The mixture magically grew from being nearly invisible to spelling out the name of the movie.

Lowe Roche posted a time-elapsed video of the billboard's eerie growth online, and it quite fittingly went viral. It even attracted media coverage by everyone from the Wall Street Journal to the Today show, thanks to the execution's buzz factor. It was a risky move, but it was anchored by a solid strategy: to bring the movie's essence to life. "The creative should scare you a little if you want to breakthrough," says Monica Ruffo, CEO of Lowe Roche.

So just how did the agency

come up with this truly out-there idea? It all stems from Lowe's guiding mantra, innovate or die. "The notion of innovate or die gives you a discipline," explains Ruffo. "It forces the discussion and always raises the bar."

Lowe had everyone talking again when it stuck tiny toy Audis onto lampposts and poles all over Toronto. Of course, it wasn't simply innovation for the sake of it: the stunt reinforced one of Audi Quattro's key differentiation points: its all-wheel drive system never slips, and thus nothing sticks quite like it.

Fascinated passersby couldn't help but try to pry the cute little cars off of the poles. When they succeeded, they could see a sticker that said, "Nothing sticks like Quattro" on the bottom of the replica. Once again, it was a bold move, but it was carefully calculated and

rooted in a strong strategy. "We always ask how is this going to get results, how are we going to measure its success," says Ruffo.

One clear measure of success is when consumers flock to interact with your brand. However, getting people to give up their precious time to engage with a brand is tricky, to say the least. That's where a great idea that's executed well can really make a difference, such as Lowe's impossibly cute campaign for the Toronto Zoo's Penguins exhibit.

Consumers were driven to a microsite where they could "Say it With Penguins." Lowe had created an entire typeface out of clay-sculpted penguins, enabling users to type in a word or phrase that could be translated into the penguin typeface. The decidedly different idea resonated with both children and adults alike — no easy feat — and

significantly boosted ticket sales to see the Zoo's 12 endangered African penguins.

Lowe and Partners recently acquired Montreal-based hot shop Amuse, merged it with Lowe Roche and named Amuse founder Ruffo CEO of both. While Lowe Roche continues to adapt and grow, its founding philosophy imparted by Geoffrey Roche remains intact. "The overall vision has always been focused on really strong strategy and creative that get results. That hasn't changed," says Ruffo. "What is changing is that Lowe Roche is now a more national agency with broader skill-sets. It's an evolution."



(Left) Audi: Super-strong magnets attached to 1/43 scale cars made Audi's point about quattro's legendary grip. (Above) Contagion: The world's first bacterial billboard grew microbes over the course of the week to spell out the name - and dramatize the plot - of Steven Soderbergh's film, "Contagion."

Lowe Roche

Monica Ruffo
CEO

416-927-9794
260 Queen St. West,
3rd Floor,
Toronto ON M5V 1Z8
www.loweroche.com

Atelier Amuse | People movers



It's hard to believe that Atelier Amuse was founded just three years ago. In that short amount of time, the shop's unwavering focus on crafting meaningful connections between brands and consumers has helped it attract top-tier clients such as Warner Bros. and McGill University. No wonder creative powerhouse Lowe Worldwide added Amuse to its international network earlier this year.

Amuse founder and CEO Monica Ruffo attributes the agency's rapid rise to its commitment to moving people physically, socially and emotionally. "Being meaningful is the only way you can reach people," she says. For instance, Amuse recently leveraged the visceral feelings many people have about their less-than-stellar bosses leading up to the July release of the Warner Bros. movie *Horrible Bosses*.

The agency created an imposing *Horrible Bosses* Voodoll Doll that workers

could vent to during their lunch breaks in the heart of Montreal's business district. Passersby were invited to stick a giant pin in the doll while sharing horror stories about the worst bosses they've ever had. The cathartic event garnered significant earned media – including coverage on the evening news. More importantly, it resonated with consumers on an emotional level.

This approach has worked well for Amuse's B2B initiatives, too. Most recently, Amuse choreographed a complete brand overhaul for an IT company that was rooted in an emotional connection. The company, formerly called Speedware, boasts an unheard of 100% referenceability rate, meaning every last one of its clients would happily refer it to others.

With this nugget in mind, Amuse came up with the overarching platform "IT Can Make You Smile." Since the IT category is better known for putting out fires than actually

making people happy, this bold platform defies category conventions and further differentiates the company from its competitors. Amuse developed a new brand identity, including the new name Fresche, to reinforce the positioning. "It is an assertive stance," says Ruffo. "At the same time, it still has a human, light-hearted feel."

Amuse's focus on strategy and meaningful connections helped it make a big impact for client ARTV, a French culturalTV station in Quebec whose platform is "bringing culture closer to the people." Amuse identified that there was a disconnect between the platform how people actually perceived ARTV, which was as too highbrow. To remedy this, Amuse brought the platform to life in a tangible way by developing a giant interactive telescope called the ARTVscope that could be placed outside of the various ticketed events ARTV was sponsoring throughout Montreal.

This clever installation

ensured that everyone could enjoy ARTV-sponsored events, whether they had bought tickets or not. Over 30,000 people interacted with the ARTVscope at festivals, screenings and events, differentiating ARTV significantly from other sponsors. And, of course, the unique scope delivered on ARTV's platform promise of bringing culture closer to people.

Ruffo says there's nothing mysterious about how Amuse consistently delivers breakthrough work. "At the end of the day, when advertising is magic it's thanks to brilliant strategy, creative and client participation," she says. "You cannot do great creative without great clients."



(Left) **ARTV:** As of June 2010, the ARTVscope had attended 6 arts and culture festivals, filmed 250 shows, and given over 30,000 people a unique interactive experience. (Above) **Horrible Bosses:** Frustrated workers were invited to take it out on a life-sized voodoo doll of their boss to promote the film, "Horrible Bosses."

Atelier Amuse

Selma Filali

SVP & Managing Director

514-844-0012, ext. 226

342 Victoria Ave,

Montreal, QC H3Z 2M8

www.atelieramuse.com

BBDO | The work speaks for itself



Who knew people would flock to a TV station that broadcast nothing but juicy chickens rotating enticingly on a rotisserie? BBDO Canada, evidently. The agency's extensive insight work revealed that Swiss Chalet customers couldn't get enough of the sight of their delicious chickens slowly cooking to perfection. With that in mind, BBDO waded into uncharted territory by debuting the Rotisserie Channel, modeled after the innocuous fireplace channel that's inescapable during Christmastime.

It was a bold move, but it paid off in spades. "The PR story was unbelievable. By 10am on the day we launched, it was the second most trending topic on Twitter," says Carlos Moreno, BBDO Toronto's SVP/ECD. This kind of nontraditional solution characterizes BBDO's commitment to eschewing the safe route in favour of innovative work that breaks through the clutter. "It's no

longer about advertising the old-fashioned way," says Moreno.

A large part of BBDO's ability to unearth valuable actionable insights and media agnostic executions that break through can be attributed to its signature TotalWork process. It stems from the agency's overarching mantra "The Work, The Work, The Work," and immerses an interdisciplinary team in identifying and exploring the client's key business problem. "Our TotalWork process is intensive. It makes sure we dive fully into a business problem," says Moreno. "There's a lot of cross-pollination."

The TotalWork process is time-consuming, but it works. "Starting with the business problem sets the creative team up for success," says Timothy Welsh, SVP, Creative Operations Officer at BBDO Toronto. It also ensures that BBDO's solutions aren't innovative just for the sake

of innovation. They deliver results. The Rotisserie Channel exceeded the client's initial goal by 326%, and the effort won a Silver Media Lion at this year's Cannes Advertising Festival.

BBDO was busy picking up awards in Cannes this year; its interactive videos for Skittles won Gold Cyber and Film Lions. The online videos invited consumers to touch their screens. Even though it didn't leverage touch technology, a cat appeared and virtually licked their fingers, resulting in a highly engaging experience that complemented the quirky American-made "Touch the Rainbow" TV spots. Consumers certainly responded to the bizarre videos: they achieved over five million views in one month.

Encouraging consumer participation has also contributed to BBDO's hugely successful Doritos campaigns over the years. This year, BBDO elevated the user-generated concept to the next

level by inviting consumers to create the last 20 seconds of the Doritos 60-second Superbowl spot. It attracted over 30,000 entries that were viewed by hundreds of thousands of consumers, far exceeding the initial goal of 6,000 entrants.

BBDO fuels its commitment to innovation with its biweekly Digital Labs, where speakers from everywhere from Google to production companies come in to bring BBDO staffers up to speed on the latest developments. The labs are yet another instrument in BBDO's arsenal of proprietary tools and processes that help the agency consistently deliver outstanding results. After all, everything it does is focused on three things: The Work, The Work, The Work.



(Left) **Swiss Chalet Rotisserie Channel.** (Above) **Skittles - Cat.** One of several viral Skittles videos.

BBDO Canada

Paul Reilly

SVP/ Executive Managing

Director

416-944-7894

3200 – 2 Bloor St. West,

Toronto M4W 3R6

www.bbdo.ca

The Hive | Inventing what's right



The unscripted webisodes featured NASCAR racer Patrick Carpentier, and lived on the NOS Facebook page. Leveraging social media instead of traditional helped The Hive keep media costs low and the production value high.

As diverse as The Hive's work is, it all shares one very important thing in common. "It really does come down to invent what's right," says Creet. "What's right for the consumer, right for the time, and, of course, right for the client."

Most agencies don't have a full-time travel agent and music director on staff, and that's just one of the many reasons why The Hive isn't like most agencies. It launched 17 years ago as an experiential shop, and has steadily evolved into a full-service, integrated creative agency. And when they say full-service, they mean it, thanks to its unique blend of skill sets ranging from strategic planning to social media amplification to event activation and everything in between.

"We're able to execute campaign ideas wherever they go," says Simon Creet, The Hive's VP/ Chief Creative Officer. "When you're inventing solutions and solving for needs, you never know where you're going to go." The agency's mantra, Invent What's Right, is rooted in the belief that each execution has to address a specific business need instead of simply filling in the blanks

on a standard media plan. This philosophy has indeed taken the agency down some pretty inventive paths, from multi-city music tours to changing the face of a client's product (quite literally).

The latter refers to The Hive's current Maynards campaign, "Make Your Face a Maynards," which will culminate in a consumer's face appearing on the candy itself. The Hive came up with this rather out-there idea about a year and a half ago, and kept it in its back pocket until the stars aligned, and it became the right time to roll it out. "That was one of those extra ideas that eventually became real," Creet explains. "More and more it comes down to brands doing things instead of saying things." Clearly the approach is working; at press time, the contest's Facebook page had attracted almost 90,000 fans.

Crafting tangible connections to obscure concepts has also helped The

Hive revitalize Caramilk's legendary advertising platform. "The Caramilk Secret is this iconic campaign that's been around for over 40 years," says Creet. "We wanted to make it tangible." Last year, The Hive introduced the "Key to the Secret" campaign, which invited consumers to search for one of ten keys hidden inside Caramilk bars. The effort was a huge success, and this year The Hive took it to the next level by integrating more user-generated initiatives. For instance, some of the TV spots feature videos by real customers filming themselves unwrapping their Caramilk bars.

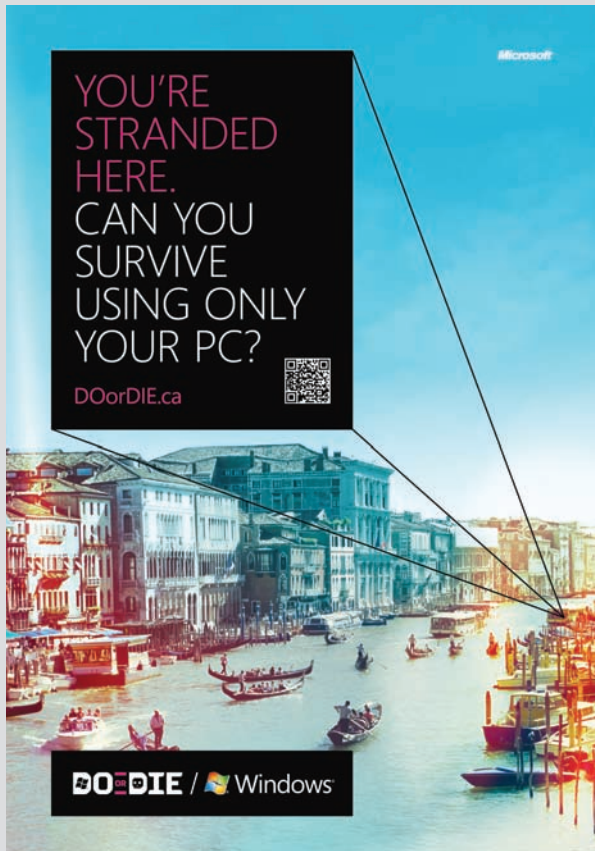
The Hive put consumers in the driver's seat again for NOS Energy Drink, for which it created a series of interactive videos. "People are so used to having control of their digital world, we wanted to create this film experience they could navigate on their own," says Creet.



(Left) Maynards is going to make one lucky Canadian into a candy that will be sold everywhere. How sweet is that? (Above) Caramilk television featured ordinary chocolate lovers searching for their golden key.

The Hive
Trent Fulton
 VP / Client Services
 416-923-3800
 544 King St. West,
 Toronto ON M5V 1M3
 www.thehiveinc.com

CP+B | Brand role modelers



Crispin Porter + Bogusky believes in tapping into the power of activist-consumers, that legion of product loyalists who have an abiding faith in their chosen brands. For this coveted demographic, brands are like muses, things they talk and blog about with passion, explore like scientists and amass like collectors; these consumers are in no way passive recipients of advertising messages.

CP+B sums up that coveted social standing for a brand as fame. "Our mission as an agency," says president and CEO Shelley Brown, "is to make brands famous."

The Toronto agency does that by craftily inserting brands into the mass

conversation that is modern culture via marketing ideas that are so inherently compelling they can take on lives of their own. As VP and Director of Business and Cultural Insights Sub Nijjar observers "these ideas are the opportunities in culture that you can leverage to create that conversation."

CP+B leveraged just such an opportunity to create a conversation among university-age Canadians with its Do or Die campaign for Microsoft Windows. Darren Richardson, Creative Director, explains it was a "living experiment" in which three students were sent to live for 10 days in destinations around the world. Crucially,

they were only with their Windows-equipped PC, and had to use the PC's programs and harness social media to satisfy the necessities of life, including finding places to sleep and to eat cheaply. (The company kept an eye on the participants, "from afar," to ensure their safety).

It garnered a lot of viral interest, as well as carriage by mainstream media such as TV current-event programs. "And we were able to achieve the business results; that was simply because we made the brand famous," says Brown.

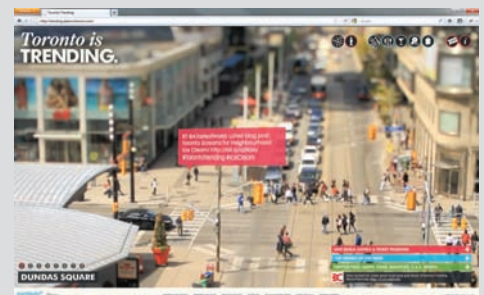
Another equally attention-catching campaign was for the Red Leaf Project for Molson Canadian, which blended beer and doing good. A concert series, where the only way to get VIP tickets was to participate in a tree-planting initiative, was the core of the idea. The multi-faceted campaign allowed Molson Canadian drinkers to participate in tree planting initiatives or to support them via an online game—the more drinkers clicked, the more trees that were planted. By September, more than 100,000 new trees were in the ground.

"Beer culture is all about partying, so with the Red Leaf Project we turned that into partying with a purpose," observes Aaron Starkman, VP and Executive Creative Director.

With *Torontotrending.com*, a website for Toronto Tourism that leverages Twitter to simultaneously present what residents are thinking and doing in the city, right

now, CP+B has arguably come as close as possible to creating a "living, breathing travel guidebook" of Canada's culture and business centre.

"Previously, you had guidebooks telling you about the city," says Michael Murray, Creative Director, "but if you're going to actually convince someone that it's a really dynamic, happening city, a real way of doing that is through social media."



(Left) **Microsoft:** A living experiment to prove that you could survive with just your Windows PC.

(Above) **Tourism Toronto:** *Toronto Trending:* Pulls in tweets to create a real time guide to Toronto.

Crispin Porter + Bogusky

Shelley Brown

President & CEO

416-598-4944

296 Richmond St. West,

Toronto, ON M5V 1X2

www.cpbgroup.com/canada

Sid Lee | Re-booting the creative process



Here, in a nutshell, is what makes Sid Lee stand out in the advertising marketplace; it's a creative brain trust that likes to tear down the metaphorical walls that can fracture a brand's identity, even as it likes to oversee the construction of the retail walls of those very same brands.

This is more than just a witticism: It's all part and parcel of the company's unique, multidisciplinary approach to servicing its client's needs.

Indeed, it's inclusion of architectural design as a pillar of its offerings is one of its most head-catching elements. Creative Chief Philippe Meunier observes it only makes sense: the in-store vibe, into which a customer becomes immersed upon entering, is absolutely central to telling a consumer brand's story; it's of paramount importance in this post-Internet era when consumers are using portable technologies as part of, well, their portable lives.

Sid Lee's work with Videotron is one of the standouts of this approach over the last two years. From the in-store experience, to the advertising, to the interactive and social media components, to the phone interface and the mobile channel, everything was rooted into one creative director.

Key to Sid Lee's formula is its creative talent, and on that front the company has struck upon a truly boundary destroying idea. In an age when the user-experience is everything, and brands are increasingly region-agnostic, why not recruit the world's best creative types with an event geared at pushing them beyond their imaginative limits?

Behold, the Sid Lee Boot Camp: Held for the first time last June, the creative boot camp involved eight aspiring creatives, from around the world, working 24-hours-a-day, honed in on one project (in this case, Amsterdam-based Fatboy®, maker of

uber-cool consumer products).

The crew's deliverable? Project the consumer's experience of Fatboy®'s brand over the next 10 years.

The team, culled from the most talented of over 400-applicants (who submitted their books via Sid Lee's Facebook fan page), consisted of creators from places as diverse as Belgium, Vietnam, Sweden and the United States. And the results were extraordinary.

In the end, Fatboy® executives liked what they saw and committed to some of what was pitched.

While the June iteration was admittedly part laboratory, Sid Lee is making mini-boot camps a regular part of its creative process, "because it's a good way of doing a 'deep dive' into the brand, and attracting amazing talent from around the world," said Meunier.

As much as Sid Lee likes to be an iconoclastic organization, the agency fully admits it couldn't be

so successful without its business-side being first rate. Its planners employ a "star" system to keep projects on track, and they are around the table from the first day.

At Sid Lee, said Meunier, "there is no such thing as 'here is the brief and I'll see you in two weeks to see if the work is good.'" Indeed, he continues, the planning is the company's strong suit.



(Left) **Sid Lee Collective Boot Campers go over their final presentation with Creative Chief Philippe Meunier.** (Above) **Multimedia LED video screen staircase welcomes people into the Videotron Flagship store – designed by Sid Lee Architecture & Sid Lee.**

Sid Lee
Philippe Meunier
Creative Chief
514-282-2200
1400 - 75 Queen St
Montreal QC H3C 2N6
www.sidlee.com

DDB | Always pushing the creative envelope



DDB Canada didn't become one of the most consistently celebrated creative agencies in the country by accident. The shop has carefully cultivated a unique culture where its talent is given the most important thing it needs to come up with brave, game-changing ideas – the freedom to fail. After all, playing it safe rarely leads to breakthrough work. “You can't be afraid to shake things up,” says David Leonard, president & COO of DDB Canada. “That's what keeps us nimble and more street-smart than any other multinational brand.”

In some cases, brands can't afford to not take risks if they want to achieve dramatic results. That's why DDB has partnered with a university

and a research partner on a new project designed to prove the worth of what they call ShareValue creative platforms. “Once new metrics and measurements are developed, we'll have case proof and empirical evidence that proves the business contribution of our creative ideas,” explains Leonard.

In the meantime, DDB's game-changing work for brands like Subaru and the Canadian Tourism Commission (CTC) provides some pretty compelling evidence that taking smart risks can reap big rewards. Groundbreaking tactics like virtually transporting potential visitors to Canadian destinations through Google Maps and StreetView technologies have

helped elevate Canada to being named the number one brand country in the world on FutureBrand's Country Brand Index. Not bad for a country that was ranked 12th a few short years ago.

DDB has also helped Subaru considerably elevate its brand cachet and significantly increase sales. Most recently, DDB's innovative flipbook campaign for the Subaru WRX boosted sales by a staggering 126% during the campaign period. The flipbook concept helped bring the “Pure Performance” platform to life by showcasing the car's speed, agility and raw power without violating any ASC guidelines. The core target of performance car enthusiasts clearly loved the novel approach, as evidenced by the 750,000+ page views the campaign's online video elements have achieved to date.

DDB created another successful follow-up campaign for Toronto Crime Stoppers earlier this year, which focused on boosting anonymous tips with a powerful concept that portrayed anonymous witnesses turning the tables on criminals. The tactic worked, resulting in a 33% increase in tips over the previous year, with arrests up by 26%.

A big part of DDB's ability to come up with game-changing ideas like these involves having the right people in place, and then giving them the freedom to experiment. “We're looking for instigators,” says Leonard. The agency is constantly boosting its roster of top-tier talent, including recent hires

such as director of digital strategy Nikolas Badminton, senior planning director Natalie Godfrey and director of branding and design Chris Dallin in Vancouver and Jason Dubroy with the launch of Shopper DDB in Toronto.

DDB makes sure its talent isn't kept in silos, and continues to work its “one brand, one hallway” approach that ensures the right people are working on the right brands, regardless of which department or office they're in. It's not unusual to have people from the Vancouver and Toronto offices collaborating on a project. “The work is there for all to contribute,” says Leonard. “There is enough evidence to prove that if you have the right people, the right culture and great collaboration, you can achieve miraculous things.”



(Left) **Compelling creative demonstrates that giving tips to Crime Stoppers helps expose criminals.**

(Above) **DDB created a real flipbook that comes to life when the Subaru WRX passes by.**

DDB Canada
David Leonard
President & COO

416-925-9819
1700 – 33 Bloor St. East
Toronto, ON M4W 3T4
www.ddbcanada.com

Zulu Alpha Kilo | Fiercely creative, refreshingly agile



When Zulu Alpha Kilo quietly opened its doors in 2008, the shop introduced itself to the world with an impossible-to-miss installation called THINK (thinkinginsidethebox.ca), which offered passersby a taste of the agency's signature interdisciplinary problem-solving process. This brought the agency's essence to life in a way that a simple announcement never could.

Interestingly enough, THINK wasn't Zulu's first project. Before officially opening its doors, it was already fielding calls from some of Canada's biggest brands. Zulu hit the ground running with a weighty first assignment that much bigger agencies were clamoring for: developing a new brand platform for Bell. Since then, Zulu's strategic and agile approach has made it a creative force to be reckoned with, racking up accolades from across the globe and business from the likes of Coca-Cola, which consolidated all of its brands with Zulu last year.

Success hasn't changed the tight-knit agency's founding philosophy. Zulu still doesn't have any departments — or walls, for that matter. Whether it's creating a phone app, website, or an experiential event, Zulu believes strategy, account service, and digital thinking should be part of one seamless collective.

According to Zulu founder Zak Mroueh, "Collaboration is the most over-used word in the industry today. Everyone says it. Few live it. Zulu's process ensures clients are highly-engaged partners in both the strategic and creative development."

When an engaged client like PUMA asked Zulu to create a billboard for its Mostro shoes, the agency came back with an immersive event that invited consumers to actually help create the billboard themselves by putting on Mostros, stepping in paint and strutting their stuff across the billboard canvas. Videos of the event

as well as the paint-covered shoes were leveraged as in-store displays, ensuring this execution lived on well after



the billboard came down.

Zulu's focus on extending the life and value of everything it does ultimately helped a campaign it developed for Workopolis land on the agenda in Parliament. When Zulu was tasked with boosting the Workopolis social media presence, it created a movement that people could rally around on the Workopolis Facebook page by proposing a National Work from Home Day. The response has been so enthusiastic, an MP is trying to make it official. "When was the last time a campaign was talked about in Parliament?" asks Mroueh.

One of the vital components

of Zulu's success has been its discerning approach to partnering with clients who share the same philosophy and values. "It's essential that we're truly passionate about the brand and love the people we're going to be working with," says Mroueh, adding that since Zulu is independent it has the freedom to grow at its own pace. "If the motivation is solely your agency's bottom line, the lack of passion will eventually show through in the relationship and the work."

That level of freedom enables Zulu to do a project for the greater good each year, such as the recent People for Good initiative. The campaign encouraging people

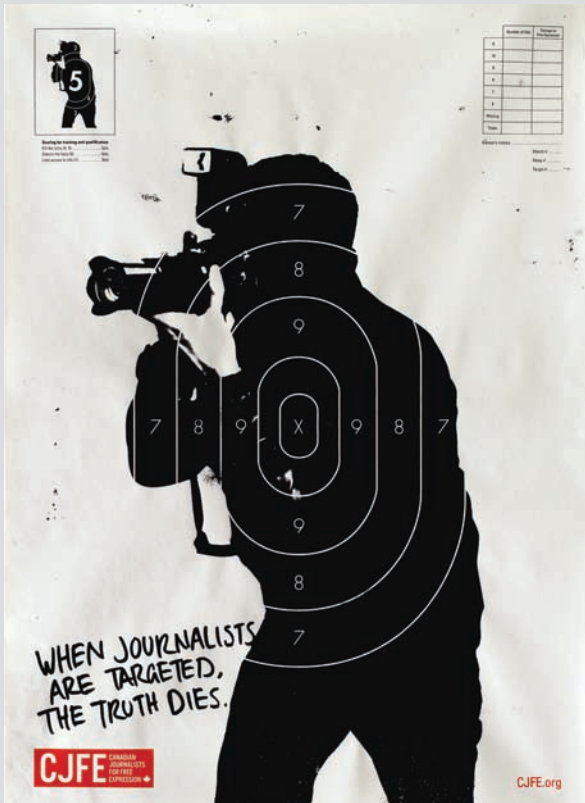
to do good deeds has been incredibly well-received, once again proving the power of the collective. As Mroueh says, "The world could use more creativity right about now."

The People for Good movement launched on June 29 across Canada through a bold, multi-media campaign.

Zulu Alpha Kilo
Zak Mroueh

President &
Creative Director
416-777-ZULU (9858)
260 King St. East, Suite B101,
Toronto ON M5A 4L5
www.zulualphakilo.com

Juniper Park | Making brands matter



In a landscape of a million brands, how do you make yours stand out? Better yet, how do you make it impossible to ignore? These are the questions asked and answered everyday at Juniper Park.

"These days, brands have to be completely and totally authentic," explains company Executive Creative Director, Terry Drummond. "When we launched the 'Members Get' platform for Virgin Mobile, for example, we didn't use models for our print and out-of-home work. We recruited actual people that go out every night and live it up in bars and nightclubs—people who lived the 'Virgin' lifestyle. Then, we threw a party for them and let them be themselves, then

let the cameras roll," says Drummond. "Our campaign is made up of imagery of our target in their natural habitat."

The result was a campaign that genuinely embodied the youthful spirit of the brand. "The work looks and feels right because it is 100% authentic," adds Alan Madill, another one of Juniper Park's Executive Creative Directors.

One of the defining traits of a Juniper Park campaign is how beautifully seamless it is. Regardless of medium, the feeling of each brand is kept incredibly consistent. "When you start with a razor sharp insight, it can drive every aspect of the brand," says Barry Quinn, Juniper Park's Design Leader.

A good example of a great

insight driving its work is the agency's recent campaign for Quaker Canada. "A good breakfast fuels what you accomplish in your day" is a powerful truth," continues Quinn. "We built everything around that point, right through to their incredible 'cause' efforts."

In an industry where "insight" and "authenticity" are used frequently, what is different about Juniper Park is the process it uses to create brands that stand apart from the rest. "We start at the end," claims Madill, "we imagine the brand as we want it to be in its future state, and then we work backwards from there—crafting the strategy, story, imagery, product, and packaging. To truly build brands today, you need to wire all of it together like that."

That "backwards" approach is a method that is working very well for the four-year-old agency. Recently, Juniper Park added a slew of new clients to its roster. The list includes, in no particular order, Ontario Toyota Dealers, Delta Hotels, Corus Media and Ontario Electronic Stewardship, and a global assignment for the juice brand Tropicana. With this list in mind, it is easy to see why the office is a hive of activity these days.

As impressive as the new business wins are, the agency continues its impressive showing on the awards circuit, in both the business building and creative excellence categories. In the past year it has again been

recognized by the Cassies and Effies as well as One Show Interactive and the Clios. "It always surprises me how agencies pigeon hole themselves as either a 'strategic' power or a 'creative' power," says agency president, Jill Nykoliati, "We are both."



(Left) An arresting poster for Canadian Journalists for Free Expression (CJFE) highlights the fact that when journalists are attacked, truth and freedom of expression are attacked as well. (Above) Quaker Canada's Facebook fans were challenged to design an oatmeal bowl. For every bowl created, a breakfast was donated to Food Banks Canada.

Juniper Park
Jill Nykoliati
President

416-413-7301
360 Adelaide St. W
Toronto, ON. M5V 1R7
www.juniperpark.com



BY ROB LINDEN

RECALL DOESN'T JUST HAPPEN. REMEMBER THAT!

SOMETHING TO THINK ABOUT

This semi-regular column by a former P&Ger is focused on helping improve ROI. It's designed to revisit old tactics, hone new ones and take a moment to ask if we're spending marketing dollars and delivering campaign ideas in the right way.

Do you remember the last ad you saw? Do you remember what it was for?

No? I'm not surprised.

While clutter may cause some of that, the reason you probably don't remember is because an advertiser somewhere forgot the basic rule of recall.

I'd suggest we all take a look at our communications to see if we have forgotten recall. Our businesses depend on it. Consumers who do not remember can't buy. And marketers who forget to think about it when designing communications are bound to waste a whole lot of money.

This is not a new problem, it has been around for a long time. But I'd argue that recently it has gotten worse due to the fragmentation of media channels, recession-busting promotions (who doesn't like a BOGO?) and a lack of adherence to basic rules of communication.

The good news? This is an easy one to fix.

Recall is the key ingredient so many ads lack. In fact, I would say that recall is just as important as persuasion, if not more. When consumers remember, the chances of them buying are drastically increased. It's the basic law of simplicity and categorization. Every. Single. Time.

Let's give this a try: which Canadian bank is the green one? Which one tells you that "you're richer than you think"? Which toilet paper brand uses the cha-cha-cha bear?

Let's look at another one. We all know which brand El Tabador promotes. And Koodo is doing well with this campaign. But I would say that El Tab probably doesn't persuade anybody. What this character does is help you remember a brand when faced with an onslaught of "me too" offers. And El Tabador's yelling and tights have become very familiar.

Herein lies the art and science of recall.

Conversely, it is no coincidence that you don't remember which brand of toothpaste used a dentist to endorse it. Or which shampoo had the great looking model shots. Or which car had the ad with the guy driving the tight turns around the mountain with the top down and his hair blowing in the wind. But you do remember "Zoom Zoom."

As I looked at the shortlist for this year's Brand of the

Year nominations, it struck me that most of them have not forgotten recall. For Ikea, using that Swedish guy was some good common sense – let's see where things head now. In RBC's case, I'm starting to recognize that little man with the hat, which is step one.

And Cadbury, well, who doesn't remember the Caramilk secret? Instant awareness elevation and nostalgia. They could have started from scratch, and spent years trying to re-entrench, but they chose wisely, and began from a solid point of foundation and consumer remembrance.

The marketer in me wanted some data, so I spoke with Catherine Yuile, VP at Ipsos ASI (they test more advertising than anybody). She said that advertisers are often shocked to learn that of those who can recall an ad, almost half don't know what brand it was for. Pointing out that it's an expensive lost opportunity, Yuile shared four key insights to help your ad and brand get recalled in-market (based on Ipsos ASI's database).

1. Be relevant

Recalled ads are often ones where viewers have personally identified with the characters or situation, and then associated that experience with the brand.

2. Differentiate

Humour, insights and emotion should be "wrapped" in the brand or triggered by the brand in a distinct, ownable way. To be persuaded, consumers need a compelling reason to consider your brand.

3. Integrate

The best working ads often connect key elements of story, message and brand so they are inseparable. Ask yourself, can this story happen without the brand? If so, you are in trouble.

4. Keep it simple

Consumers say this all the time – they do not want to work too hard to understand your ad.

Ensuring your ads have recall is not that hard, you just need to remember it at the briefing and execution stage. Whether it be a sound or jingle, a colour brought to life not just in your logo but throughout your creative, a mascot, a phrase or an ownable scenario, it's more important that many of us think.

Adhere to it like your brand logo. In fact, once decided, your recall tool should be a mandatory element no different than your colour palette or pack shot. Remember that.

Rob Linden has a passion for ROI. He spent quite a few years at P&G, most recently leading their scale/capabilities department, and is now heading up SampleSource.com, an online request-based sampling tool for CPGs of all sizes. Reach him at rob@roblinden.com or follow him on Twitter @LindenRob.

Catherine Yuile is VP at Ipsos ASI. Contact her at catherine.yuile@ipsos.com or follow @cyuile on Twitter.





BY CHRIS CHAN

GETTING ALONG WITH PRIVATE LABEL

Can national and retailer brands live in harmony? If you haven't thought of your brand as being in a relationship with the retailer's, I hope this article acts as a "Dear Abby" on how to make it work, because, like it or not, you said "I do" the day you got on the shelf.

I work in Europe, which has the oldest, and therefore most developed, retailer environment in the world. What happens here often trickles down to other markets, which is why Canada has always looked to Europe for "what's next."

You've no doubt heard of European retailer consolidation and higher trade margins, but another prevalent dynamic is private label (PL) development. In Canada, marketers often focus on the branded battlefield. In Europe, PL is so developed, marketers design initiatives with PL in mind. How will we price against them? What is the value proposition to communicate in-store? How do we respond to copycat innovation?

How did it get this way in Europe? In extreme cases, there are retailers (not limited to discounters) who carry mostly PL and often only one national brand per category, such as Migros in Switzerland. In Spain, the biggest retailer, Mercadona, has cultivated a love mark, Bosque Verde, with a brand equity consumers love and trust. Their market position isn't the traditional "for shoppers who can't afford national brands," rather, their positioning is "for smart shoppers who aren't fooled by the fluffy marketing of national brands." On top of that, the recession has made consumers more value conscious. Instead of feeling guilty for buying PL, shoppers now feel proud for making the "smart choice."

Could Mercadona be a crystal ball for Canada? If so, what is your retail strategy? One approach is a simple three-point MO – trade in, trade up, trade across – to create incremental customer value on a category level. Sell your next idea with any combination of these and you'll find yourself on a path to a happier retailer marriage.

Trade in: the number of shoppers your idea brings into the category

PL is a great alternative for some shoppers. But who's bringing shoppers into the category? Your brand has to. Through marketing, which PL doesn't do, your initiative has to create category awareness and need. The best example of this would be any brand in a low-penetration category, like packaged meats, or Swiffer in quick-cleaning.

Swiffer's key shopper barrier was that consumers didn't see it in the aisle because they couldn't recognize the "broom" that was packed in the starter kit. Swiffer worked with the retailer to reinvent the aisle and hang brooms fully assembled and out of the box. Now there's

no missing the quick-cleaning aisle. Retailers benefited with PL sales, but Swiffer has grown disproportionately (upwards of 20%) and the retailer would never have grown the category without Swiffer's innovation.

Trade up: the number of shoppers your idea trades up to premium

This is the classic innovation strategy. In any category, there are consumers who want multiple benefits and are willing to pay a premium: anti-bacterial and moisturizing hand soap; low-fat and organic salad dressing. The bonus here is that your base lineup now plays a critical role in taking the consumers who traded in and trading them up. It's unlikely the retailer will play this strategy and carry a base and premium offering in the same label, but if PL does copy innovation in your category, then your job is tougher, and you need to stay ahead.

In the surface cleaning category, Flash, a U.K. brand that sold wipes, took a portfolio approach to grow the category while keeping PL at bay. It restaged its wipes business into a super-premium tier with additional scents (from 3x pricing to 3.7x vs. PL) to trade up loyal shoppers, and launched low-tier wipes, matching PL shelf price within 10% (via down-counting but still with a 2.5x pricing cost/wipe). This launch increased sales by 20%.

Trade across: the number of shoppers your idea trades into adjacencies

Everybody's talking about scale

and multi-brand ideas. The beauty of these is that they serve consumers with a one-stop shop; "all you need to look glamorous on a Friday night" in one display. One idea, multiple category purchases.

But why invent a big idea when your retailer already has events they want to drive? In the U.K., Asda has an annual in-store charity program called Tickled Pink, with proceeds going to breast cancer research. By simply designing a promotional pink SKU across a portfolio of products, you create a meaningful lineup for the retailer and secure prime-time in-store display, driving cross-category purchase.

So how do you quantify the actual size of category growth behind these strategies? Work with your market research and sales teams and use a combination of volume forecasting tools like BASES to estimate the incrementality of any idea, household panel data (penetration, repeat, purchase frequency) and, of course, your retail price.

Yes, this marriage is a tough one, but if you can show the retailer why your brand can uniquely generate trade in, up and across on your next idea, you should be able to get their support and a *raison d'être* on top of their PL.



And they lived happily ever after.

Chris Chan is a Canadian expat who used to work at P&G Canada and is now at P&G Geneva. He loves marketing and speaking in the third person. For light amusement, follow him on Twitter @executive_guy.

VIEW FROM ABROAD

Desperate times call for desperate measures. We asked **Zulu Alpha Kilo** for their take on the industry and just how difficult it is to be Brand of the Year. The truth hurts, doesn't it?

Getting Brand of the Year isn't easy.





When like-minded clients and agencies come together, great work is born.

Join us at the CMA Awards Gala on November 25, 2011.
For event information visit CelebrateYourBaby.ca or call 416-644-3763.

2008: Taxi

2009: DDB Canada

2010: DDB Canada

2011: Is it your year?

strategy
agencyTM
OF THE YEAR

99 Sudbury • Toronto • November 10th, 2011

Book your tickets now and join Canada's advertising elite as they vie for the most prestigious Agency awards.

Be sure to ask about group rates for 5+ and 10+.
Contact Joel Pinto at 416-408-2300 x 650 or jpinto@brunico.com

Presenting Sponsor:

THE GLOBE AND MAIL 